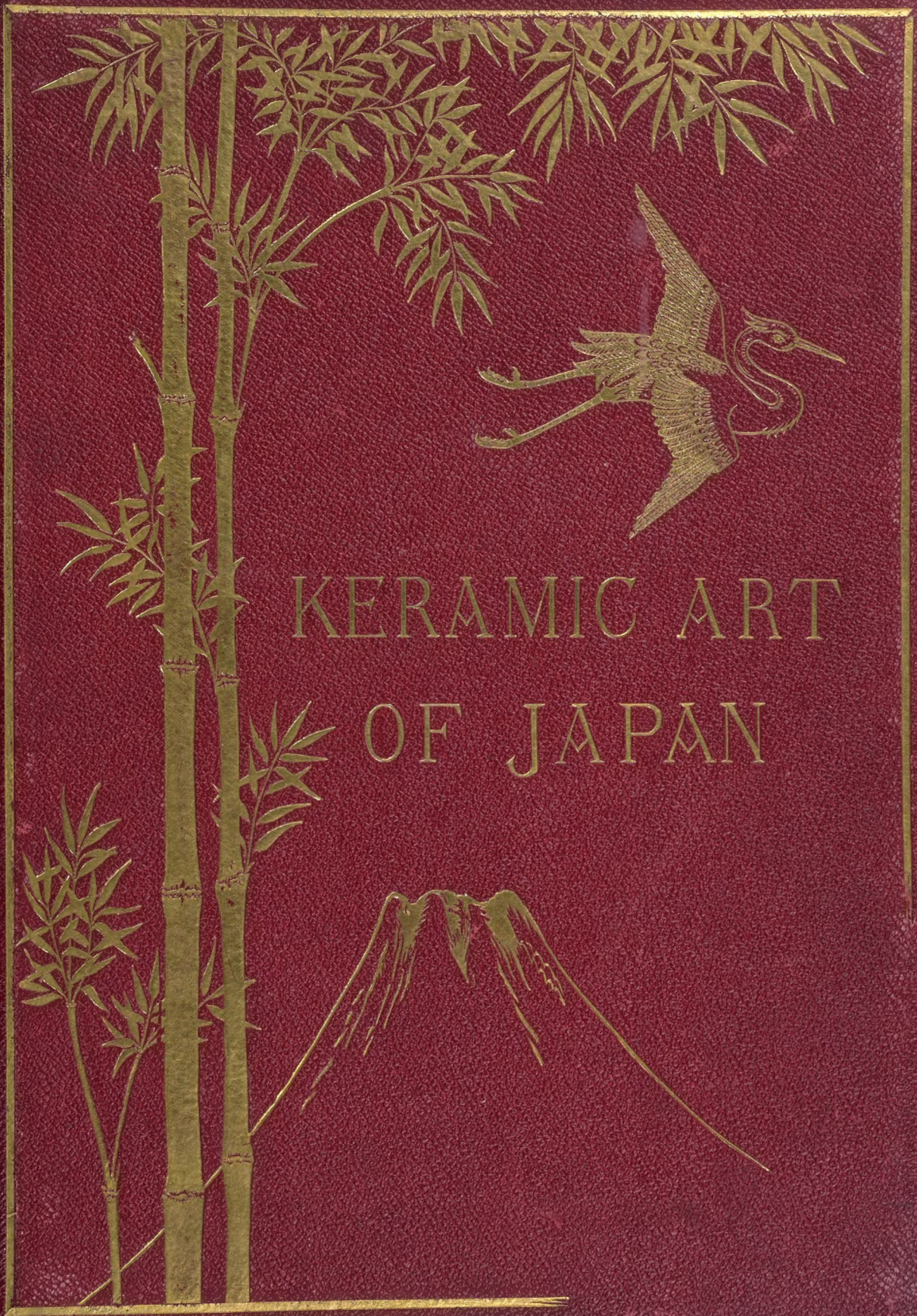


KERAMIC ART OF JAPAN



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2 vols.

KERAMIC ART OF JAPAN.

KERAMIC ART OF JAPAN

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TO

THE MOST DISTINGUISHED COLLECTOR AND PATRON

OF

JAPANESE ART

HIS ROYAL HIGHNESS

THE DUKE OF EDINBURGH, K.G., K.T.

WITH EVERY FEELING OF RESPECT

BY

HIS ROYAL HIGHNESS'

OBEDIENT SERVANTS

THE AUTHORS

PREFACE.

THERE is probably no subject more interesting to the student of art, nor one on which it is more difficult to write about satisfactorily, or to describe in adequate terms, than that which embraces the art-works and art-thoughts of the Japanese. We have therefore to crave the indulgence of our readers for all the shortcomings in the present attempt to lay before them a brief outline of Japanese art generally, and a sketch of the Keramic art of Japan in particular.

As we believe that illustrations are, in all matters of this kind, much more useful and interesting than any written descriptions, we have endeavoured, by utilising all the important printing processes of the day, to place in the hands of our subscribers a more accurate and elaborate series of illustrations than has ever appeared in connexion with the subject. To obtain truthfulness, photography has been largely pressed into the service, and we may point to the majority of the plates of the Introductory Essay, which have been produced through the agency of photographic processes direct from the objects they represent, whilst the others are photo-lithographs from drawings traced from Japanese works. In all the coloured plates photography has been employed to furnish the reductions from which the chromo-lithographic artists have elaborated their masterly drawings. Here, with feelings of the highest appreciation, we gratefully acknowledge the services of M. Racinet, Chevalier of the Legion of Honour, under whose careful personal supervision all the coloured plates have been produced in the art-printing establishment of MM. Firmin-Didot et Cie, of Paris. The plates in monochrome are produced by the autotype process, from photographs taken directly from the objects represented.

It is unnecessary for us to say anything further with reference to our Introductory Essay, than to solicit the indulgence of our readers; the subject is one which might be enlarged upon to almost any extent, for materials of interest are so numerous

as to be embarrassing, but the limit and chief aim of our Work required that it should be condensed into the smallest space consistent with utility.

In writing the chapters devoted to the consideration of the Japanese Keramic manufactures, great difficulties have been experienced. Every available stream of information had to be carefully traced to its source; collections had to be reached and examined, both at home and abroad; Japanese authorities had to be catechetically examined, and the salient points of their ofttimes conflicting statements picked out and noted; and lastly, an extensive collection, with all the links as complete as possible, had to be formed by ourselves for reference and study.

In the pages of the Work we have acknowledged the sources from which special information has been derived. It is rather remarkable that modern writers on Japan, including those who have visited and resided there, have taught us absolutely nothing relative to the Keramic industry of the country; indeed, in comparison with the labours of Kæmpfer and Siebold, modern exertions in a similar direction are painfully insignificant. It is a question if, had those indefatigable men not existed, we should at the present time have known half what we do about the natural history of the Japanese islands, and the manners, customs, and industries of the islanders.

Putting aside the results of our own studies, we have to acknowledge the special assistance we have derived from the Reports issued by the Japanese Commissioners, at the Exhibitions held at Philadelphia in 1876, and Paris in 1878; and that written, by the direction of the Japanese Government, for the Department of Science and Art, at South Kensington Museum. From these we have been enabled to give some dates in connexion with the factories which otherwise could not have been inserted. We have great pleasure in recognising the kind assistance of our numerous Japanese friends; from them much valuable information about their interesting country, its manners and customs, has been obtained. Among these we must specially thank Mr. Sanjo, Mr. Minami, Mr. Yoshiyama, Mr. Yamanobe, Mr. Tsubouchi, Mr. Ota, and Mr. Fukagava.

In this Work we have attempted a task which has not previously been undertaken, namely, to classify all the known varieties of the porcelain and faïence of Japan. This classification has been the work of time; and has mainly been built up, step by step, from a careful study of every specimen of the genuine native wares which we could meet with in the market, and in English and Foreign collections, chiefly brought together since the Paris Exhibition of 1867. It was

the strong impression made upon our minds by the superb Japanese court of that Exhibition which first inclined our studies in the direction of Japanese art. We have been reminded that there was a collection of objects of Japanese art manufacture in the London Exhibition of 1862, brought together by the exertions of Sir Rutherford Alcock; of this we cannot particularly speak, although we saw it along with the other interesting collections of Oriental art there exhibited. So far as we are aware, no descriptive notices or remarks on the collection, directing special attention to the peculiar phase of art-thought which its objects displayed, were published, save the short discourse on Japanese art delivered by Mr. John Leighton, F.S.A., at the Royal Institution of Great Britain, in 1863. In this he merely observed, "The Japanese court in the International Exhibition, though somewhat crowded, was beautifully arranged by Sir Rutherford Alcock, to whom we are indebted for the collection of objects." The fact that his paper was practically the first treatise on the art of Japan written in our language, inclines us to believe that the Japanese court in the Exhibition, which certainly suggested its being penned, may be accepted as the starting-point of the interest now taken in the subject; but it is unquestionably to the marvellous collection sent to the Paris Exhibition of 1867 by the Government of the late Shôgun, that the fuller knowledge of and interest for Japanese art is due. The objects there exhibited startled European artists out of their apathy; and from that time greater appreciation in artistic circles and by men of culture has been year by year displayed.

To all who write on Japanese matters, the difficulty and uncertainty which at present beset the orthography of the Japanese language must prove extremely embarrassing. We freely acknowledge that we have been unable to surmount the difficulty; and reference to authors who have had more intimate relations with the language and people has in no way assisted us. We have set up no theories of our own, but have simply adopted the modes of spelling found in the works and maps we have referred to for information. Japanese students have taken exception to this simple mode of procedure on our part, and although we hope, in our proposed small popular edition, to revise the orthography upon some settled plan, we prefer to delay doing so until a definite scheme has been formed by those engaged in the study of the language. That much doubt exists is proved by the difficulty which modern writers have found in deciding upon the correct mode of spelling the single word Shôgun; in the Japanese Government Reports we find it written Shogun; Mr. F. Ottiwell Adams, in his *History of Japan*, writes it, as we have spelt it,

Shôgun, and also Tycoon, which is another name for the same individual; Mr. Dickson, Shiogoon; Mr. Mossman, Siogoon; Mr. Mitford, Shogun; Dr. Siebold, Sjôgun; and Mr. Satow, like Mr. Adams, uses Shôgun and Tycoon. Sir Rutherford Alcock, in his Work on Japan, does not introduce the word at all, invariably preferring the term Tycoon. As a further evidence of the difference of opinion which prevails as to the correct rendering of Japanese words into our language, we may point out that the last-named author, throughout his work, *The Capital of the Tycoon*, spells the name of the capital itself Yeddo, although Mr. Adams, of the British Legation, writes emphatically that "there can be only one *d* in Yedo."

We cannot close our preface without tendering sincere thanks to our numerous friends, and our contributors in particular, who have kindly parted with their art treasures for long periods, so that they might be sent to Paris to enable the artists to copy them, and the printers to accurately render their colouring. Had we not met with a willing response to our application for representative objects for illustration, it would have been impossible for us to have placed the Work in the hands of subscribers in any form approaching its present completeness.

LIVERPOOL, CHRISTMAS, 1879.

INTRODUCTORY ESSAY

ON

JAPANESE ART.

EUROPE, comparatively speaking, knew but little of the subject of Japanese Art prior to the Paris Exposition of 1867. Interesting and instructive as were all the sections embraced in that immense Palace of Art and Industry, few, if any, were more fascinating and suggestive to the art student than that which was devoted to the exhibition of the varied productions of the Empire of Japan. The collection of exhibits was made by the Japanese Commissioners, under the direction of the late Shôgun, with the view of fully illustrating the natural and artificial productions of their country. With one remarkable exception* every link was perfect, and every branch of industry with which we are acquainted was fully represented. No such collection has been brought together before or since, and it is much to be regretted that it could not have been kept intact in some National Museum for the study of all lovers of Oriental Art. The objects sent were for sale, and have, therefore, passed into the hands of numerous Collectors, and have been distributed all over Europe, a considerable proportion of the valuable collection having found its way to this country. Several works of the most representative character furnish the subjects for the illustrations of our present series.

Previous to the year 1867, our knowledge of Japanese Art was chiefly derived from the objects imported into Europe by the Dutch traders, from the presents given to the several Embassies that have visited Japan, and the articles collected and described by such travellers in the country as Kæmpfer and Siebold. The importations

* The department alluded to is that of Cloisonné Enamel which was deficient in representative works; nothing being exhibited at all equal to what has been sent to Europe since the deposition of the Shôgun.

of the Dutch consisted almost entirely, so far as art work is concerned, of Porcelain of two descriptions: one decorated with designs in red, blue, and gold, and commonly known as "Old Japan Ware," and the other decorated with devices in blue only, or in rare instances with blue and applied ornamentation raised, coloured, and gilded. The finest collection of these wares is to be found in the Japanese Palace at Dresden. The articles presented to the members of the different Embassies consisted of rich dresses, silk fabrics, and objects of lacquer. Where these specimens are at the present time it is, except in a few cases, impossible to say. The objects collected by the early travellers were few in number, although of great beauty and interest, but unfortunately they have of necessity been distributed with their owners all over the globe, and remain therefore quite beyond the reach of the ordinary student.

Siebold has certainly done more than any other traveller in giving us information on the natural and artificial productions of Japan, but the least valuable portion of his labours are those in the direction of Art. His Museum, at Leyden, does not supply much food for the artist, being chiefly devoted to the display of the natural products and manufacturing appliances of the country in which he spent so many profitable years of his life. It will be readily seen by the above facts that very great difficulties surrounded the student who desired to investigate the art thoughts and labours of a country with which so little free intercourse existed, until the first truly representative collection of its productions was displayed at Paris. It will always remain a matter for regret that no descriptive catalogue was prepared of this superb collection, which, commencing with life-sized mounted warriors in all the glory of their inlaid steel, gold lacquer, and wrought silk armour and horse trappings, embraced all the artistic productions of the country down to the toy porcelain saki cup and the commonest sheet of paper, valuable only for the few but truly artistic strokes of the brush it contained. No written information of any kind exists; and indeed the collection appears to be remembered only by some few artistic minds, who were startled out of their apathy by so much that was beautiful, novel, and deeply suggestive in every object it comprised.

No treatise specially devoted to the subject of Japanese Art has been written by any of the travellers in Japan, and, indeed, if all the remarks were collected from the numerous works on the country, and the manners and customs of its interesting people, which have a bearing on art, they would produce but a fragmentary and sketchy essay on the subject. No one appears to have visited the country for the set purpose of investigating the arts and art thoughts of its inhabitants; and this fact is much to be regretted, for so great are the changes which modern civilisation and commercial intercourse have lately made and are making every day, that at a very early date but little will be found of the national art work or art thoughts remaining to enrich our present imperfect knowledge.

The task of fully investigating and recording information regarding the arts of

such an exceptionally gifted and ingenious people as the Japanese, is one sufficiently important and dignified for any Government to take up. Had England or France realised this, when awakened to the subject by the collection sent to the Paris Exposition, such insignificant labours as ours would have been uncalled for, and European art literature would have been most materially enriched. What have the Authorities at the South Kensington Museum been doing to let such golden opportunities pass? Perhaps they will essay to do something when Japan is Art Japan no longer. And further, we may be excused for asking what they were thinking about in letting many of the finest objects from the Paris collection be sold in London, by public auction, without acquiring them for their important Art Museum. The two mounted warriors, which we have already alluded to, were sold at the sale to one of our leading curiosity dealers, for a sum about equivalent to the value of one of their swords or one of their stirrups. These superb pieces of work have, we understand, since gone to enrich a collection in Vienna. Our present essay is an attempt to furnish, in a concise form, the information we have been able to glean of Japanese Art, from intercourse with natives who have visited Europe, from the labours of others, and from several years of personal study of the works which we have had access to. It will of necessity be imperfect.

Japanese Art, viewed from any stand-point, will be found to present characteristics peculiarly its own, which distinguish it from the arts of all other nations of the East.

On examining a map of the Eastern hemisphere, and observing the close proximity of the two countries, Japan and China, one would naturally expect to find great similarity in their manners and customs, and hence, of necessity, in their arts. Such, however, is not the case, for few, if any, bonds of sympathy exist, and indeed very few outward marks of resemblance are observable in their respective works. In the manipulation of their art works, even when the materials used are almost identical, there are in every instance so many and such important differences, that one might suppose that intercourse at no time existed between the countries; and indeed that they were separated geographically by wide oceans or untravelled wastes.

There can be little doubt that intercourse existed, in some form, between China and Japan, long before the Western traders attempted to open communication with the latter country; but we have no proof that the intercourse was ever of long duration, or of a very friendly nature. Let the communication between the two countries have been what it may, it evidently failed to affect their respective arts, for a careful survey of the works of both nations fails to prove a systematic copyism on one side or the other.

The want of artistic sympathy, and the absence of evidences of copyism, may reasonably be accounted for when we bear in mind that the Chinese have always

been too conservative and self-opinionated to learn from others, believing all the world to be wrong, and right only to be found in their own empire; and that the Japanese, although ever ready (as recent events have proved) to benefit from the superior knowledge and attainments of those they were brought in contact with, found little in the Chinese from which they could gain practical or artistic instruction. Their own ornamental arts and manufactures were equal, and in most instances superior, to those of the Chinese; and their taste, cultivated by their keen appreciation and earnest observation of the beauties of nature, was more correct and refined than that displayed by the more conceited artists of the Celestial Empire.

There are several objects frequently introduced in Japanese decorative art which are common also to Chinese, and may have been at a very early period derived from China, but beyond the original ideas no copyism can be found; indeed, so marked is the respective treatment of similar objects by the artists of the two countries that there is seldom the slightest difficulty in pronouncing their nationality.

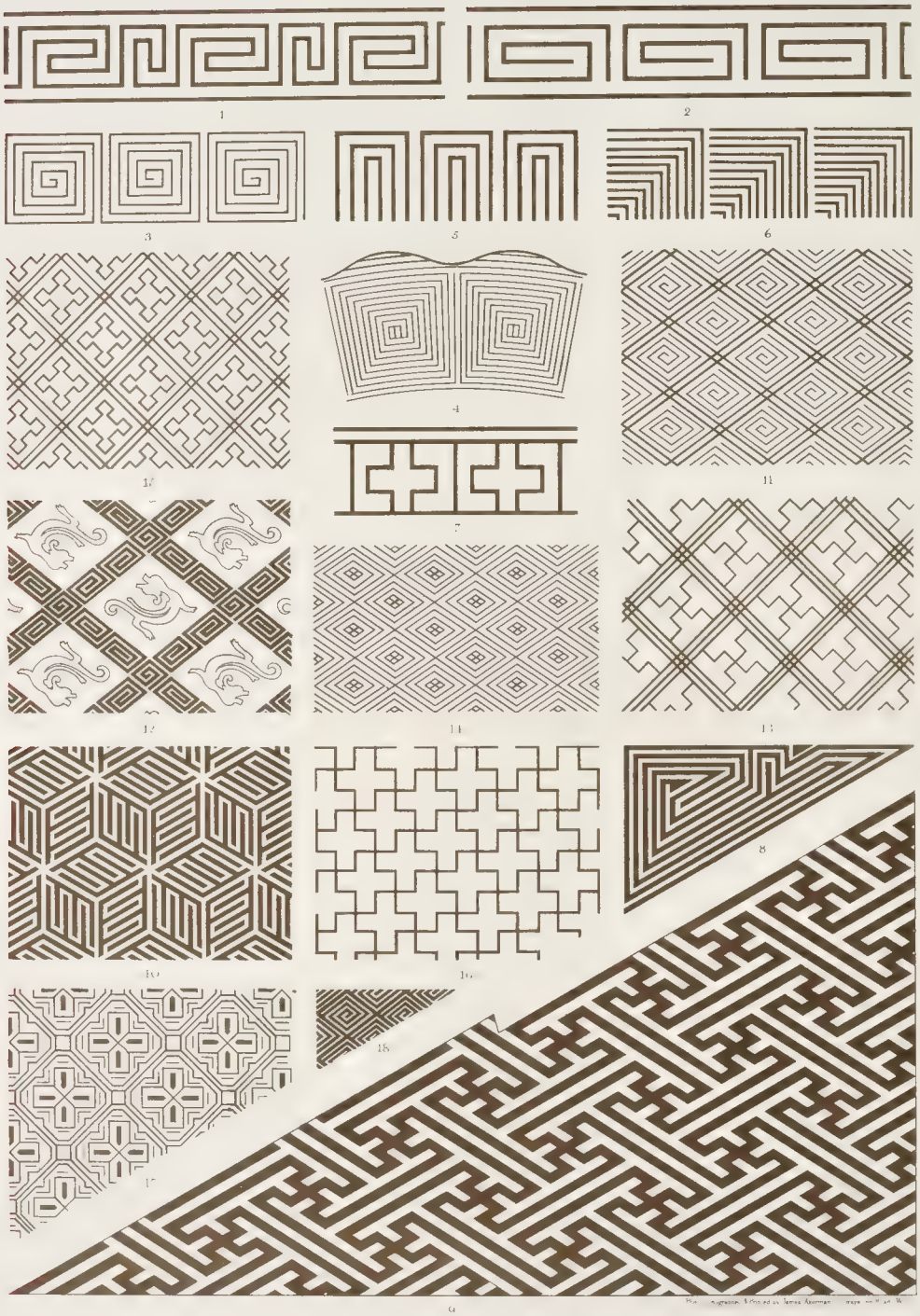
One cannot even hastily glance over the wide field of Japanese Art without being struck by the loving appreciation of the works of nature it displays. The Japanese artist is indeed an ardent student of nature; he watches her silent operations with keen perception, and notes her changes of mood and costume with loving eyes, until each detail of her marvellous handiwork, and each expression of her changeful face becomes imprinted on his mind, to be transferred to every work he sets his hands to do.

In the animal and vegetable worlds he is ever watching for expressive action, or seeking for lovely forms and combinations of colour; and when satisfied with his research, how boldly and truthfully he depicts that which has pleased his artistic taste.

Another remarkable trait in the character of the Japanese artist is his keen appreciation of, and intense love for, the humorous and grotesque. Nearly all departments of his work bear evidence of this, and not unfrequently one finds that his humour has led him into broad caricature, and through its many phases into the representation of indecent subjects.

Besides the wonderful skill the Japanese artist displays in the rendering of animate and inanimate natural forms for decorative purposes, he evinces great ingenuity in designing geometrical and other conventional devices, and in the application of them for the ornamentation of surfaces of all shapes. This brings us to the consideration of that department of art, which, on account of being the most primitive, may be accepted as the appropriate starting point in our résumé of the subject of Japanese Art.

The first attempts made by any nation in the shape of ornamentation would unquestionably be of the greatest simplicity, and would naturally partake of an angular rather than a curvilinear outline, such as might be suggested by the accidental throwing together of pieces of wood, or in basket making, or wattling for the construction of huts; and this may reasonably account for the appearance of ornaments of the fret or


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zigzag character in the art productions of nearly all ancient nations. Fret patterns are frequently introduced in Japanese Art, both in the shape of borders and diapers, and with unvarying good effect. A critical examination of a large number of works tends to prove that the Japanese artist is unerring in his judgment regarding the fitness of things; and his disposition of such hard forms as frets and diapers, in combination with floral and other free and flowing designs, is always pleasing, and invariably tends to impart a steadiness and firmness to his otherwise erratic fancies. The artistic combination of the straight, the inclined, and the curved is evidently carefully studied by the Japanese artist; and while this is done, his love for irregularity gets its full scope in the disposition of his varied devices. We shall have a good deal to say regarding this love for irregularity later on in our essay, so may confine ourselves at present to the subject of the fret, and its derivatives.

There are not so many varieties of frets in Japanese work as are to be met with in the Greek; and the continuous square form so common in the latter is, to the best of our knowledge, never found in the works of the former. Figure 1, Plate A, is the nearest approach to the ordinary Greek fret we have seen in Japanese Art; it is taken from a Porcelain dish, decorated with blue. It will be seen, on comparing it with the accompanying woodcut, that the love of variety has induced the artist to depart from the severe and uniform square division found in the Greek, and to adopt an alternating division of upright and oblong parts. The line forming



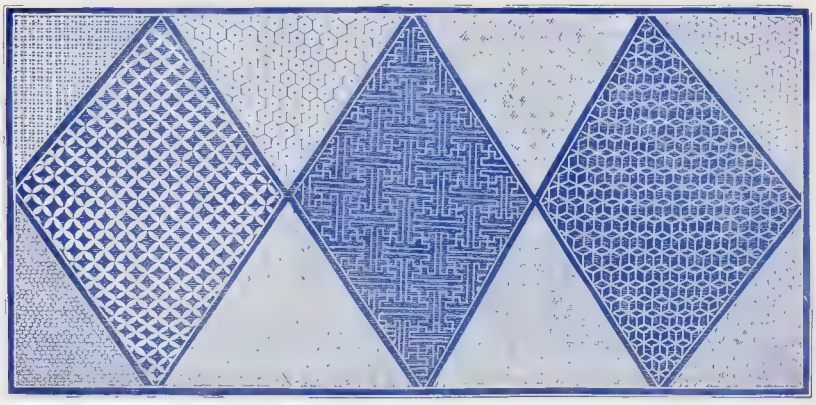
GREEK FRET.

the pattern is continuous, as in the Greek fret, and on this account the example is interesting, for continuous frets are rarely met with in Japanese Art. Figure 2 represents one of the commonest forms, and may, for the sake of distinction, be termed the oblong disconnected fret, each part being perfectly distinct. Frets of this description are frequently formed of parts varying in length, which are extended or reduced to suit the peculiarities of the objects to which they are applied. Figures 3 and 4 are two other varieties of disconnected frets; the former taken from the rim of a Kioto vase, and the latter from the margin of a large Imari dish.

Numerous simple devices derived from the fret are used by the Japanese artist, in almost every department of his work. These do not call for special comment in our brief essay, but the few illustrations on Plate A, Figures 5 to 8, may prove interesting to the student.

Up to this point we have been considering the class of fret ornaments which are

confined to narrow spaces, such as borders and bands; we have now to draw attention to their modification, and application to larger surfaces, in the shape of diapers. Figure 9 is a drawing of what may be called the fret diaper *par excellence* of the Japanese; it is more commonly used, perhaps, than any other surface enrichment, and is constantly met with in every branch of their art manufactures; it is used alike in their common toy straw boxes, and on the rich silk and gold brocades of their emperor and highest nobles. The drawing is taken from a lacquer cabinet, where the diaper appears on all the external surfaces disposed in the most erratic manner. The number of diapers derived from the fret, or into which the fret enters as a component part, is considerable; and the remaining figures on Plate A are representations of the most characteristic, and those most frequently used.

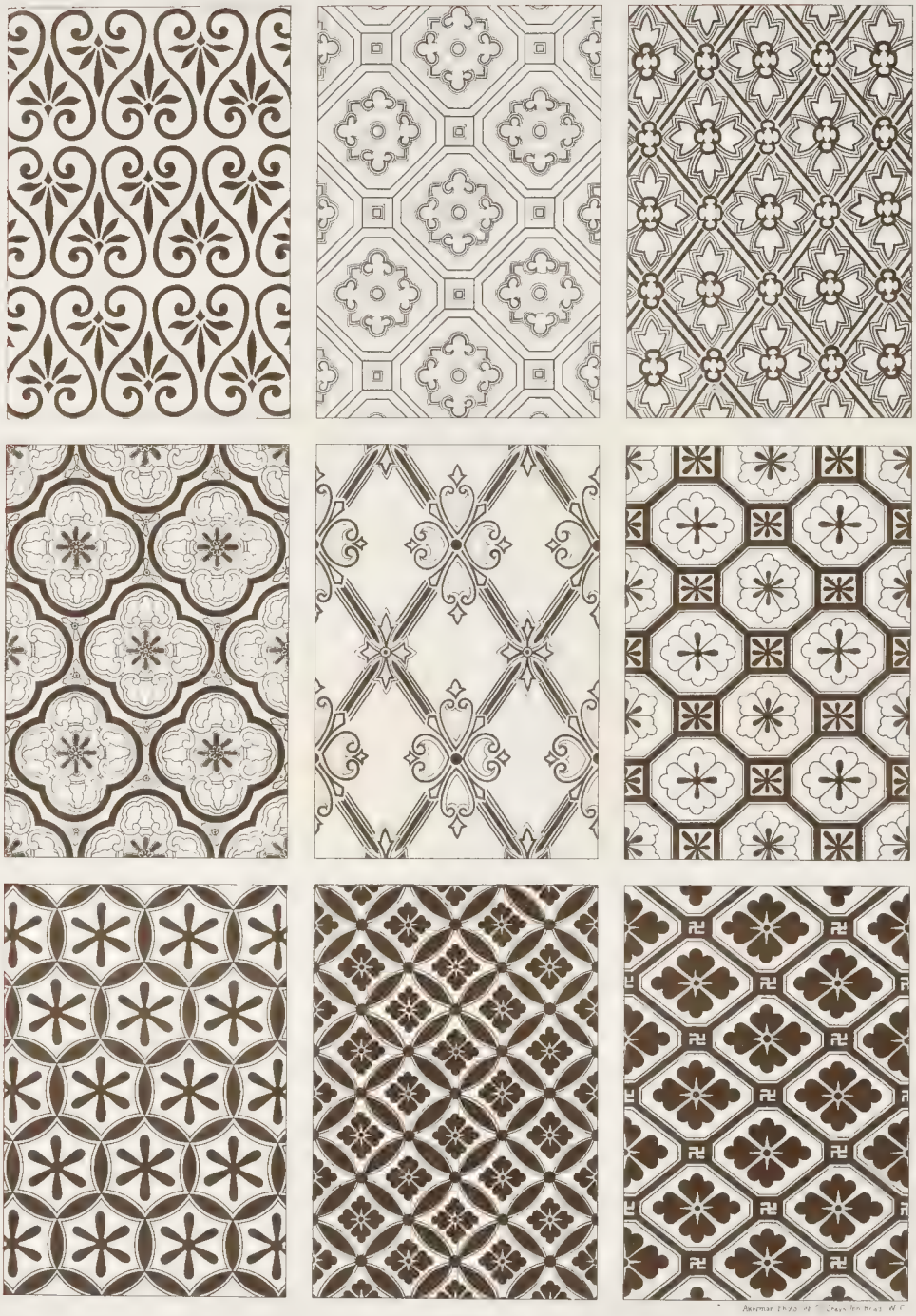


PLACQUE OF IMARI PORCELAIN DECORATED WITH DIAPER WORK (BOWES COLLECTION).

The Japanese artist delights in diaper work of all descriptions, and his invention never seems to fail him, however much he may indulge his love for variety. In covering a surface entirely with diaper work, he seldom adheres to one design, but generally adopts several, distributing them in irregularly shaped compartments fitting in to each other. A remarkable instance of this exists in a large placque of Porcelain, decorated with blue. This is entirely covered, with no fewer than eleven different designs. The woodcut above represents this interesting piece in fac-simile.

Another instance is before us as we write, namely, a drawer of a lacquer cabinet, which has its sunk panel decorated with six different diapers, each of which occupies an irregularly shaped division of the field.

This method of dividing a surface into unsymmetrical angular spaces and filling them with different designs appears to be peculiar to the artists of Japan, and has, no doubt, arisen out of their dislike to diametrical division, and their restless love of variety. They follow the same practice in their inlaid or veneered wood work,



where the pieces of differently grained and coloured woods produce a very peculiar and pleasing effect. Frets and diapers, in black and light tinted woods, are cut up into triangular and other unequal-sided figures, and frequently introduced along with the plain grained woods in this veneered work.

Leaving the fret diapers, we have next to consider to what extent geometrical forms are used by Japanese artists in their ornamentation. These, as might be expected, most commonly appear in the form of diapers, constructed by the intersection of straight or curved lines, or by combinations of the triangle, the square, or the circle. Both hexagonal and octagonal forms are of course frequently met with. In the wood-cut of the porcelain placque, it will be observed that the diaper of the main division on the left hand is formed by intersecting circles, while that in the right hand main division is in like manner produced by intersecting hexagons. Two simple hexagonal or honey-comb diapers occur in the upper half of the placque; four varieties of square and lozenge form, produced by the intersection of straight lines, are shown; and one, in the right hand lower corner, commonly termed the fish-scale diaper, is produced by overlapping circles.

Various combinations of the above types are introduced by the Japanese artist, along with many forms produced by the intersection of wavy or curved lines. The accompanying woodcuts represent three diapers, the outlines of which are produced



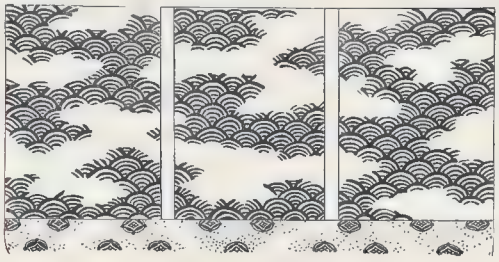
FROM A BOWL OF BANCO WARE (BOWES COLLECTION)

by these means. The cuts are interesting on another ground, for they illustrate an additional method of dividing a surface for ornamentation. In this case, the object being round in form, the artist has broken up the surface with curved lines before filling in his diapers. One lozenge fret pattern has been introduced to give value and steadiness to the numerous and conflicting curved lines. It may be interesting to the reader to know that the bowl in question is only about two-thirds covered by the four diapers, the remaining portion being decorated with a freely drawn spray of flowers in rich colours.

On Plate B are given the more important varieties of geometrical diapers which are met with in Japanese Art; they are derived from works in porcelain, lacquer, and other materials.

It is not an unusual thing to find diaper work, ornamenting a considerable flat surface, disturbed or broken up into fragments; the plain spaces between being left without further treatment, or being relieved with some delicate scroll or floral enrichment directly contrasting with the set forms of the diaper. An instance of this latter treatment is before us: it is a lacquer box, decorated with detached irregularly shaped masses of a geometrical diaper, associated with most delicate fronds of fern.

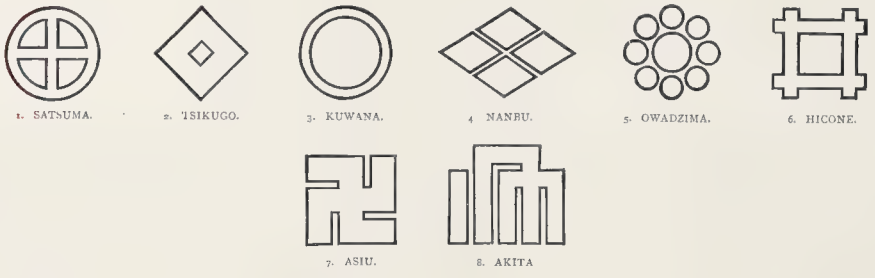
The woodcut below is a simple illustration from a Japanese block book, showing



FROM A JAPANESE BOOK

the manner in which diapers are broken up, doubtless for the sake of securing a free and artistic effect when used in certain positions or for certain purposes, according to the fancy of the artist.

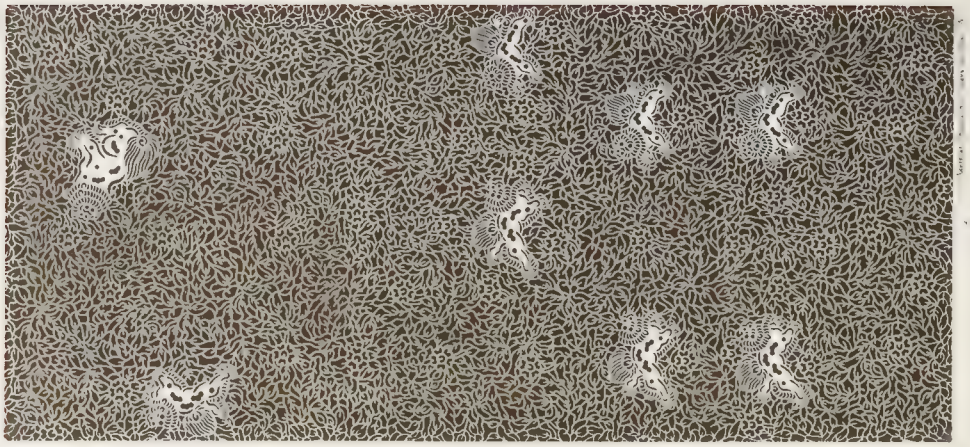
We have reason to believe that the Japanese have, from the earliest period of their art, been fond of simple geometrical forms; this may be illustrated from their heraldry, in which are to be found numerous geometrical figures, adopted as the crests or badges of Princes or Daimios. A few of these are here given.

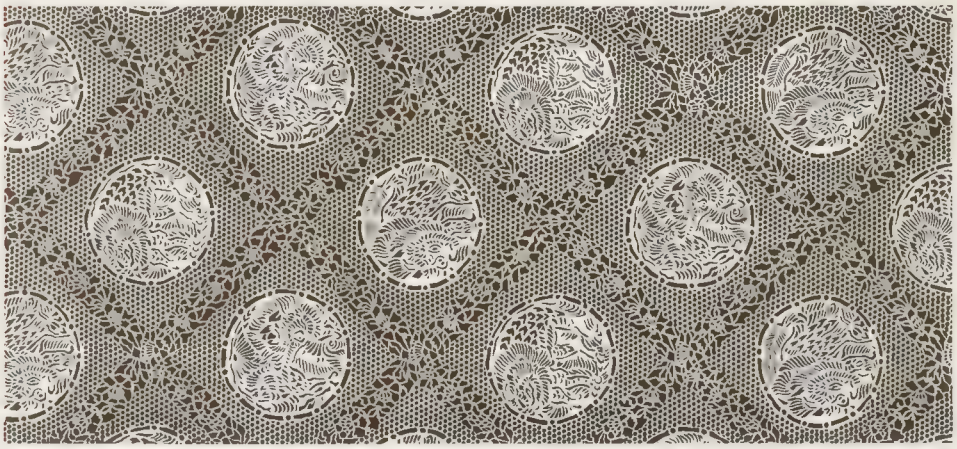


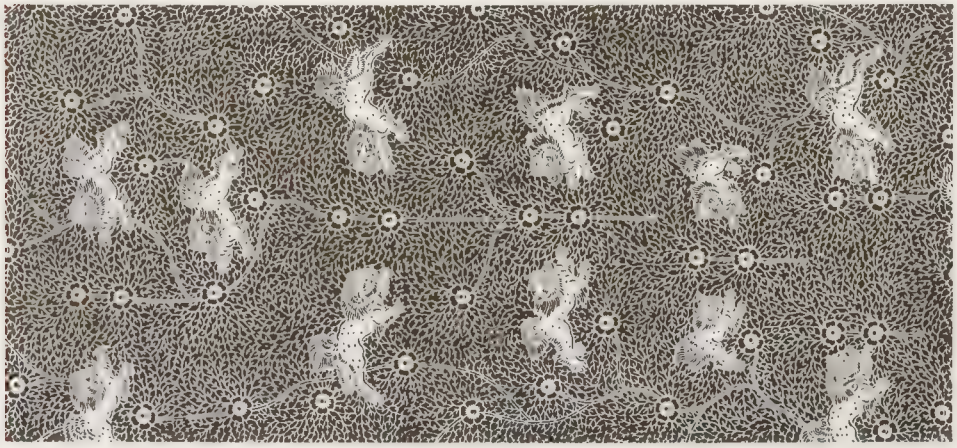
1. SATSUMA. 2. TSIKUGO. 3. KUWANA. 4 NANBU. 5. OWADZIMA. 6. HICONE.

7. ASIU. 8. AKITA

The heraldic badges, generally, are very commonly used as ornaments for furniture, textile fabrics, wall papers, and such like; and are invariably satisfactory in their disposition, alone in the shape of powderings, or in conjunction with other ornamental forms. Even the unpromising figure No. 8 in the above woodcut, associated with elegant floral sprays, becomes a tasteful decoration in the hands of the Japanese artist.







Designs of the greatest possible severity, probably copies from ancient work, are frequently met with in Japanese Art. Sometimes the details are wrought out with all the delicacy and truth of Greek ornament, and at others they are so archaic as to remind one of Egyptian decoration. A remarkable example of the latter treatment is to be seen in a fine Satsuma vase, in the possession of Val. C. Prinsep, Esq., which is illustrated in Plate XIX. The neck and bell mouth are very suggestive of Egyptian ornament.

Of all the methods adopted for the ornamentation of the flat surface, perhaps those in which flowers and foliage enter are the most beautiful and characteristic; in those the Japanese artist has no rival. It would indeed be impossible, in a brief essay like the present, to give the reader even a slight idea of the endless variety of designs one meets with in all departments of Japanese Art.

It will be understood that we are now confining our remarks to the methods used for the all-over decoration of surfaces; we shall shortly come to those adopted for their free or partial ornamentation.

In designing floral diapers the Japanese do not, as a rule, follow the uniform or accurate spacing and repetition aimed at by European artists, but rather strive to disguise the "repeat," and to impart the greatest amount of irregularity possible.

On Plate C are three interesting designs used for the ornamentation of the fine deer-skin leather made at Tokio. The illustrations are taken by photography direct from the stencils used by the leather workers. The designs are all of a floral nature, and, with one exception, are of the most free description; and, although the complete stencils measure 2 feet 3 inches long by 1 foot 5 inches wide, there are no attempts to make any portion of the patterns repeat. Figure 2 is strictly a diaper, and while freely designed, repeats with the same precision as an ordinary diaper, such as Figure 12, Plate A. It will be seen, on examining the two designs, Figures 1 and 3, that the whole ground work is composed of minute over-lapping leaves, with the introduction, at irregular intervals, of small flowers and animals in various attitudes. These designs are quaint in style, and faithfully illustrate the freedom exercised by the Japanese artists in their ornamentation. It is not unusual to find the flowers of the chrysanthemum adopted as a surface decoration, and for this purpose they are densely massed, the flowers shown overlapping each other, and variously coloured, those in front being more richly tinted than those behind.

Free, flowing, or scrollwork designs of a floral character, which more closely approximate to European ideas, are frequently met with in the textile fabrics, embossed imitation leathers, and wall-papers produced in Japan. Indeed, we have seen many patterns in the common paper leathers which strongly resemble those of fine old Italian brocades.

Hitherto we have confined our remarks to the Japanese treatment of diaper work, that is to say, of geometrical or free designs which are more or less of an accurately

repeating nature, and which, like our own carpets and wall-papers, may be carried over any extent of surface. And we have pointed out, in connection with these patterns, that the love of irregularity and variety prevents the Japanese artist from uniformly adopting any one design for any one object,—as is the usual custom in European art, where perfect repetition and diametrical division are accepted as essential rules,—but rather inclines him towards extreme freedom, and in many instances to inordinate conceits in their disposition.

The various methods commonly adopted in the decoration of a surface by diaper work may be briefly summed up as follows. The illustrations on Plate D are intended to represent the side of a lacquer box or cabinet.

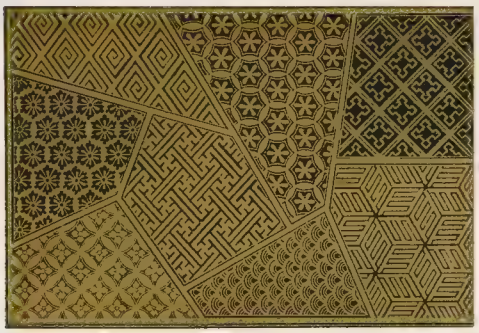
1. The uniform distribution of one pattern over the entire field. Figure 1.
2. The application of a single pattern to an undiametrical division of the field. Figure 2.
3. The application of two or more designs to unsymmetrical divisions of the field. Figure 3.
4. The ornamentation of the surface by disturbed or broken-up masses of diaper. Figure 4.
5. The application of straight or curved bands of different designs, vertically, horizontally, or diagonally, across the field. Figure 5.
6. The application of masses of diaper in medallions of various shapes, placed at irregular intervals on the field. Figure 6.

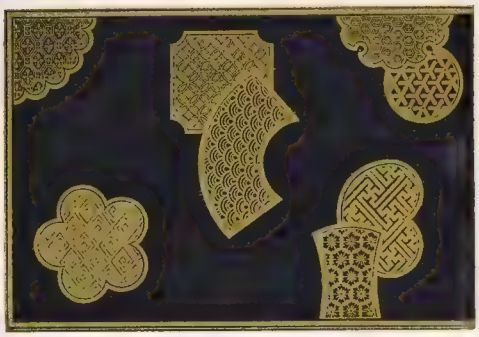
Next in order to diaper work comes that class of ornaments commonly termed powderings, that is, ornaments powdered or distributed at regular or irregular intervals over a field or surface. In Western art, the system of regular distribution may be said to be universally adopted, although during the last six or seven years, owing to acquaintance with Japanese Art, considerable license has been taken by our art designers in this direction. Contrary to our European notions, the Japanese artist almost invariably practises irregular distribution with regard to the designs which fall under the class of powderings. In these his fancy may be said to run wild; but with what unerring judgment and unvarying success does he dispose his forms. In the



POWDERINGS OF EUROPEAN DESIGN.

Plate D





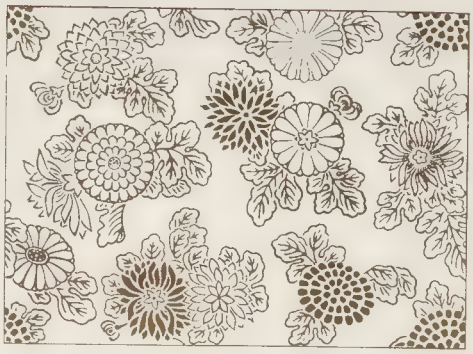


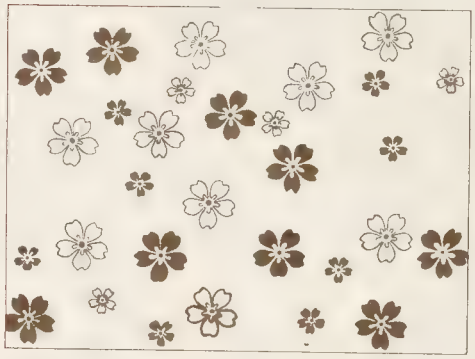


















Ackermann Photo-Litho Studios Barrow Inn Road W.C.

accompanying woodcuts are shown two of our commonest powderings, one expressing upward growth, and the other regular radiation, and both indicative of extreme propriety, and a lavish use of square and compass. On Plate E are given six examples, photo-lithographed direct from Japanese wall-papers, which clearly show the different principles on which their designers work, if indeed they can be said to work on any defined principles. We are strongly inclined to think that they depend entirely upon that inborn taste and accuracy of eye which appear to serve them at all turns, far better indeed than all the teaching of the schools assists us on similar occasions.

In decorating surfaces of limited dimensions by hand, the Japanese artist invariably endeavours to avoid repetition of the forms or the regular disposition of his powderings; of course, in such things as wall-papers, and stamped or stencilled leathers, a certain repeat, more or less remote, must of necessity exist. The wall-papers which are represented on Plate E are taken from the full-sized sheets of paper, as printed in Japan, which measure about 18 inches by 13 inches, and while none of the designs are accurately repeated or disposed on these sheets, as groups they will repeat with every sheet used to cover the wall. A careful inspection of these designs will prove how studiously the artists have endeavoured to avoid any feeling of stiffness, and to cover any demonstrative expression of unlimited repetition.

In works entirely ornamented by hand, repetition and measured division are systematically avoided. Exception must, of course, be made in the case of such devices as heraldic badges and religious symbols, which admit of no modification without impairing their true significance. But when such devices are used, as they very frequently are, in the shape of powderings, they are invariably disposed irregularly, and sometimes in what at first glance may appear to be careless confusion. They are used singly, or in groups, placed side by side, or connected by being made to overlap each other. We do not remember ever having seen a specimen of Japanese powdering at all resembling European examples in the matter of regular disposition of their details.

Japanese artists are fond of introducing in their works a system of decoration which may be said to be peculiar to themselves. This is known as the medallion system, and although it strictly belongs to powdering, of which it is an extended form, yet it produces very different results.

A medallion is a definite form, usually geometrical in its outline, separated from the general field of the object decorated by difference of colour, material, or by a boldly defined margin or border, and filled in with some special decoration. For instance, Figure 6 on Plate D represents the side of a cabinet ornamented with medallions of diaper work. In the same manner as powderings, the medallions are disposed irregularly, singly, or in groups, overlapping in the most eccentric manner. All varieties of treatment are followed in filling in the medallions; landscapes, foliage,

animals, and figure subjects being most frequently met with. Flowers and foliage, animals and birds are frequently so coiled, or otherwise disposed, as to form in themselves circular medallions; being depicted for sake of distinctness upon a different ground-work to that of the object decorated. Several methods of combining and decorating medallions are shown on Plate F.

The treatment of medallion decoration illustrates, perhaps more clearly than any other class of surface enrichment, the positive dislike of the Japanese artist for uniformity and diametrical division. When two or more medallions are introduced, they are almost always of different outlines, and invariably contain different designs; and when combined, by overlapping, the most opposite forms are selected for the purpose, unless the artist has chosen to use circles only, when, for the sake of variety, he adopts those of different sizes for combination.

Medallions are frequently associated with free floral designs, or with such arrangements of diaper-work as indicated in Plate D; and in illustration of the latter treatment, we may describe the decoration of a lacquer-work cabinet, which is in itself an epitome of this school of ornamentation. The top, back, and two sides are flat surfaces, the front being furnished with double doors, sliding panels, and a long drawer underneath the doors. On these several portions are disposed twelve medallions of six different shapes, eight out of the total number being complete and four broken medallions, the latter being on the front of the cabinet, and cut into by the panels of the doors and lower drawer. The back, top, and sides have each two medallions of different forms, one being placed on the plain black ground, and the other breaking into the angular mass of fret diaper which occupies about one-third of the surface. The artist has here contrived, by coupling differently-shaped medallions, by disposing them in different positions, and by cutting up the ground in a different way with the diaper-work, to make every surface of the cabinet a distinct and independent design, yet when all is combined, a pleasing and artistic whole. This cabinet, which we have used as an illustration, because it happens to be at hand, must not be taken as an exaggerated specimen of Japanese Art treatment, for there are many other examples which might be mentioned, which present still greater departure from our usually accepted ideas regarding the correct disposition of ornament. See the two covers of Kaga Ware on Plate XXXIV, which are apt illustrations of the Japanese method of disposing medallions.

We could enlarge considerably upon this branch of our subject, but feel that enough has been said, aided by the numerous illustrations, to carry our readers on with us to this point in our hasty review, where our subject widens very considerably, becoming more generally interesting and more particularly difficult to treat connectedly.

At a previous portion of our essay, we stated that one could not glance over the wide field of Japanese Art, without being impressed by the loving appreciation of



the works of nature which it displays; and this is strictly true, for the Japanese artist is a most faithful and discerning student of Natural History, so far at least as the office of delineator extends. In representations of such objects as flowers, foliage, and birds, for ornamental purposes, the Japanese artist has no rival. So true in form, so tender in feeling, and yet so bold and graphic are his drawings, that one can simply admire and wonder—attempt to imitate, and fail.

To so accurate and clever a craftsman one would naturally surmise that the most beautiful objects and the bright side of nature would alone recommend themselves; such, however, is far from being the case, for one finds every phase and mood, and all classes of objects, furnishing him materials for his art. From magnificent flowers, which the skill and patience of his native gardeners have increased to gigantean proportions, down to the modest daisy in the grass,—from the lofty fir, down to the dwarf oak tree, which can be covered by a man's hand,—from the mythical *Ho-ho*, with its superb tail of waving plumes, down to the tiniest feathered inhabitant of his island home,—everything comes in for an equal share of his careful study, and receives an equally truthful rendering at his hands. The flowers are shown in the bud, in full bloom, and in decay; the trees, waving in the summer breeze, in autumn's stripping blasts, and with barren branches weighted down with winter's snows; and the birds in all their varied movements and graceful positions.

The flowers most commonly met with in Japanese Art are the chrysanthemum, peony, wisteria, iris, lily, hydrangea, carnation, convolvulus, and water lily; but nearly all the varieties of flowers common to the country are used for ornamentation, in combination with the above.

The trees most frequently met with are the paulownia imperalis, plum, fir, and palm. Reeds, creeping plants, and grasses of all descriptions are favourites with the Japanese artist; and, in the first class, the stately bamboo holds the most prominent position, on account of its almost universal utility, and the symbolic value attached to it.

It is evident that vegetation of all kinds, and in all seasons, forms a special scource of delight to the natives of Japan, and particularly to those residing in the large towns. Doubtless, the natural richness of the country and the profusion and beauty of its vegetation, cultivates the love of and taste for trees and flowers; and we are quite safe in saying that in no other country in the world is this taste and love so general and widely spread amongst all classes of the community.

During the long summer evenings, and the various holidays, the people resort to the temples and suburban places of amusement, which are invariably situated in romantic spots, and planted and cultivated with the greatest skill. Here, from earliest infancy, the dwellers in towns learn their love and taste for the beauties of nature; and so strong do these become that on all possible occasions they endeavour to surround themselves with objects which tend to recall to their imaginations those beautiful scenes which they so keenly enjoy.

Gardening is carried to great perfection in Japan, and immense ingenuity is expended in the formation of what may be called miniature pleasure grounds. These are commonly attached to the better class houses in the towns; and are so designed as to represent considerable tracts of natural scenery, embracing hills, rocks, lakes, waterfalls, and trees, combined with such human devices as bridges, winding roads, waterwheels, and the like. To properly carry out this pretty idea, miniature trees were necessary, not simply young or small saplings, but perfectly developed trees, with all the twisted and knarled limbs of the forest giants; dwarfing, of necessity, became a study, and soon took its place as one of the industrial arts of the country. So successful did the experts become in cramping the exertions of nature, that prodigies have frequently been seen and recorded. Siebold states that a Japanese dealer in plants offered him, in the year 1826, a *Mume* in bloom, scarcely three inches high. This masterpiece of gardening was in a small varnished box, having three rows like those used for medicines. In the highest was the *Mume* tree, in the middle one an equally small fir tree, and in the lowest a bamboo, hardly an inch and half high. Judging from photographs and descriptions of the miniature pleasure grounds, the height of the dwarf trees commonly used is about three or four feet. From the same sources one learns that in dwarfing everything approaching symmetrical growth of the branches is avoided, and the greatest possible wildness, freedom, and indeed distortion, are aimed at.

The Japanese gardeners are, however, not content with dwarfing such objects as naturally develop to great size, but are likewise fond of unnaturally developing objects which, in a wild state, are insignificant. Flowers of several descriptions are cultivated until they attain immense proportions, and the blossoms of some fruit-bearing trees are subjected to this magnifying process until they attain the size of respectable cabbages. It is unnecessary to add that little heed is taken of the fruit of such trees, but we may point out the fact that this practice proves how much more the Japanese delight in what is beautiful to the eye than in what is pleasant to the palate.

Perhaps the most interesting use to which the dwarf trees and gigantic flowers are put, is in the formation of the ceremonial bouquets, with which the people delight to ornament the interiors of their simply-ordered apartments on all festive occasions. These bouquets, or portable gardens as they may sometimes be termed, are formed in a most unique way of dwarf trees, flowers, and straggling branches cut from the fir, plum, or other favourite tree. All these apparently incongruous elements are associated together in what, at first sight, appears to be the most charmingly free and easy disorder; but, on further acquaintance, one finds that these ceremonial bouquets have each their prescribed constituents and arrangements. In a work on the "Manners and Customs of the Japanese in the Nineteenth Century,"* the following remarks occur, relative to these bouquets.

* Apparently a compilation from Siebold, and more recent writings of Dutch visitors to Japan. (No author's name.) London, 1841. John Murray.



"Tea made in the ordinary way, or boiled in the tea kettle, is drunk at all meals, and indeed all day long, by all classes. But there is another mode of preparing tea, which, on account of its expense, through the various utensils and implements employed in its concoction, all of which Japanese etiquette requires to be ornamental and costly, is wholly confined to the higher ranks, and by them given only upon grand occasions and in great ceremony. It may be called the form of un Thé in Japan. The expense must consist wholly in the splendour of the lacquered bowls, silken napkins, &c., without which this tea cannot be offered, since the materials and process, as described, convey no idea of extravagance. The finest kinds of tea are ground to powder; a teaspoonful of this powder is put into a bowl, boiling water is poured upon it, and the whole is whipped with split bamboo till it creams. The tea thus made is said to be a very agreeable, but very healing beverage.

When company are invited to such a tea-drinking, the room in which they are received must be adorned with a picture of the philosopher and bonze Darma, its inventor, probably, as he appears to be esteemed its patron *Kami* or Saint. The adaptation of the decorations of a reception room, to this and other occasions, is, in Japan, a science not to be easily acquired. In a handsome Japanese drawing-room there must be a *toko*—that is to say, a sort of recess, with shelves, expensively wrought of the very finest woods. In this *toko* must be exhibited a single picture,—no more,—beneath which must stand a vase, with flowers. Now, not only must the picture be suited to the particular occasion, and therefore constantly changed, but a similar congruity in the flowers is indispensable; the kinds, the intermixture, the number, and even the proportion between the green leaves and the gay blossoms, must all be regulated according to the especial occasion. The laws that govern these variations are formed into a system, and a book treating of this complicated affair is one of those studied by young ladies at school."

Two rolls are in our possession, each of which is of considerable length, and entirely filled with representations of these bouquets, all different in arrangement and design, and having descriptions attached to them. The rolls are hand-drawn and coloured, and doubtless form illustrations to some such treatise as that which we have alluded to in the above quotation.

As representations of these ceremonial bouquets frequently occur in Japanse Art, a few outline drawings are given on Plate G. In the formation of the bouquets, dwarf trees and clusters of giant flowers are associated together without the slightest attempt at symmetrical arrangement; indeed, anything like uniformity or balance of parts appears to be studiously avoided in these groupings. A piece of bamboo sometimes rises vertically from the vase, amidst the flowers, with a stray leaf or two of its own; a delicate creeper twining round it, or a slender branch of some choice plant, stuck through a hole in its side, and deriving moisture from water or soil contained within; or, when the bamboo is of considerable dimensions, with a perfect miniature fir or oak

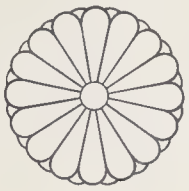
tree planted in soil contained in the top joint, and flourishing as luxuriantly in its vase as its more favoured friends on the mountain side. So far, we have a picture of the mild type of Japanese bouquets; but there is another which may be termed the wild type, far more artistic and full of character. This consists of dwarf trees, gigantean flowers, and bamboos, as before, with the startling addition of the most contorted and gnarled branches which badly brought up trees might be expected to supply. These branches are sometimes dead, or at least devoid of foliage, and at other times carry quaint tufts of leaves at their extremities, and, being so fantastically twisted, they wander about the bouquet in the most erratic manner, or, when of an independent turn, strike off, tufts and all, yards from the vase in which they are planted.

Nothing can exceed the taste and skill displayed by the Japanese in the arrangement of bouquets of this class; and, bearing in mind their powers of dwarfing and enlarging, it is our impression that these are not always cut bouquets, but rather skillfully arranged and cultivated miniature gardens, with every flower, tree, and branch having a substantial interest in the soil filling the vessels from which they spring. We have ventured to say this much on the subject of bouquets, because we feel that it affords satisfactory proofs of the innate taste of the Japanese for irregularity in art, and the graceful freedom as displayed by natural objects. The Japanese would as soon think of clipping box or holly bushes into the forms of uneasy chairs, bee hives, truncated cones, or peacocks, as was the custom with our Elizabethan ancestors, as they would of trying to turn those articles into the form of a natural shrub; and one cannot help feeling that it is a very good thing for their arts that such is the case.

But to return to the subject of flowers as met with in Japanese art works. Of all the flowers introduced in ornamentation the chrysanthemum is unquestionably the favourite; it is cultivated largely throughout the country, and is much used for floral decorations on certain occasions.

The Japanese name for the chrysanthemum is *kiku;* and the ninth month of the year, during which it is in full bloom, is called *Kiku-dzuki*. On the ninth day one of the principal festivals of the country is held—the Festival of Happiness—and the chrysanthemum enters largely, as the Japanese emblem of happiness, into all the ceremonies of the day. This festival is a period of great mirth and feasting, happiness being strictly the order of the day. Pleasure parties pic-nic on pleasant spots on the adjoining hill sides, where beautiful views can be had, and spend the day in eating and drinking, in lively conversation, and in strolling about, admiring the ever-changing views and varying effects of the light through the passing hours of the day, winding up with a magnificent sunset, after which they return to their homes to complete the slow process of intoxication by drinking *sake*. The drinking of *sake*, which is a fermented liquor brewed from rice, is turned into one of the ceremonies of the festival, by placing in the vessels *kiku* flowers, or more probably detached petals of

the flowers, which are drunk with the *sake*. In the large towns people expend considerable time and ingenuity in forming figures of men; models of interesting objects of natural scenery, such as the beautiful mountain Fusiyama, and the like, entirely of *kiku* flowers. Last, but not least, the chrysanthemum has furnished one of the Imperial crests, termed the *Kiku-mon*.



KIKU-MON

In works of art the *kiku* figures very largely, and is treated in a great variety of ways, sometimes conventionally, and at others naturally. In decorating a flat surface, such as the lid of a lacquer box, the artist frequently covers it with flowers in two or three layers, the upper or outer one being carefully detailed and most highly finished and coloured, each succeeding layer underneath, seen through the interstices of the others, being less and less manipulated and powerful in tone. Some specimens of this mode of ornamentation are of great beauty and refinement. Continuing the star treatment of the flower, we find the chrysanthemum commonly disposed as a powdering in all departments of art work; and in high class objects, made for the palace of the Tenno, the crest form of the *kiku* is almost invariably adopted as the ornamentation, and is usually disposed as a powdering.

Of the free or natural treatments of the chrysanthemum in Japanese decorative art it is impossible for us to speak; their name is legion, ever varying with the caprice or inventive power of the artist, and the form or use of the object decorated.

Although it is our intention to avoid in the present essay anything of the nature of a dissertation on technical or formative processes, it may not be out of place to briefly allude to the several methods adopted by the Japanese artist in developing or accentuating his floral designs for decorative purposes. In lacquer work we frequently find the flowers richly raised in the material, or delicately carved out of ivory, white and purple mother-of-pearl, coral, lapis lazuli, gold, silver, and bronze, and applied or inlaid on the surface; while the stems and foliage remain in raised gold or coloured lacquer, or are, after the fashion of the flowers, applied in carved wood and variegated green stones. In works of ivory a similar practice obtains, but is carried to the greatest point of delicacy and accuracy. In metal work, the floral designs are frequently applied in variously coloured alloys, relieved by inlays of the precious metals. In all the processes of coloured ornamentation above alluded to, the Japanese artists are

remarkably skilful. In porcelain manufacture, the necessary employment of extreme heat renders it impossible to apply any of the above materials consistently; the floral decorations are therefore, at the most, raised in the clay, and richly enamelled. Lacquer ornamentation, however, is frequently applied to finished articles of porcelain and stoneware.

Associated with the *kiku* in decorative works is very commonly found the *butan* or peony, which, with its luxuriant crimson coloured and fully opened flowers, gives great richness to the compositions into which it enters. We are not aware to what extent the Japanese gardeners cultivate the peony, but, if one might judge from the representations met with in works of art, one would suppose it to be developed to great perfection and immense size. It is seldom used alone as a decorative medium, and in this respect it is evidently held in less esteem than the chrysanthemum. The most beautiful representations of the *butan* are to be found on the celebrated Satsuma faïence, where it is cleverly treated as a decorative object by being sufficiently conventionalised to render it harmonious and unobtrusive. A favourable example of this treatment is to be seen on the exquisite Tray illustrated on Plate XVI.

Our readers will observe, notwithstanding the natural freedom infused into the general floral decoration of this tray, how deftly the demands imposed by decorative art, in the ornamentation of a flat surface, have been recognised—in the total absence of cast shadows, and in the conventional feeling given throughout by the employment of the gold outline in the *butan* and other important flowers. There are lessons in this one example, as well as throughout every Plate of this Work, which our decorative artists would do well to carefully study.

Another plant, almost as frequently met with in works of art as the *butan*, and quite as highly esteemed by the Japanese, is the wisteria, or, as it is called by them, *fudsi*. Siebold speaks very highly of the beauty of this plant as it grows in Japan, and he also gives some interesting particulars regarding it. The *fudsi* is a creeping plant which grows to a great size, and is of such a spreading habit that the Japanese train it so as to form arbours and covered walks in their gardens and temple grounds. Its roots extend a considerable distance, producing several stems, which attain the size of from three to four inches in diameter, and, climbing like our honeysuckle, frequently attain the height of eighteen feet, where, supported by a trellis-work, they spread out into foliage covering a space of twenty to thirty feet square. Below this the graceful racemes hang in luxuriant masses, often three feet long; and, waving in the spring air, produce a most beautiful effect. It is usually in this drooping position that the flowers of the *fudsi* are represented in art.

The wisteria is in full bloom in the months of April and May, and during that time all classes of the people resort to the gardens, strolling along the covered paths, or congregating in the arbours to amuse themselves in drinking their favourite rice spirit, and in dancing and singing to the sounds of musical instruments. It is here

they improvise pieces of poetry in honour of the plant or in praise of the sweet spring-time, and, writing them on slips of paper, attach them to the most beautiful bunches of flowers. These are sources of great amusement, both to the authors themselves and those who follow and read them. Japanese literature is rich in witty and amusing pieces of poetry written in honour of the *fudsi*, in which it is alluded to as the emblem of youth and spring.

Pictures of the plant are on certain festivals and holidays placed in the principal reception rooms of the Japanese houses, and generally adorn the places of honour.

Siebold mentions a curious custom in connexion with the *fudsi*. During a journey to Yedo, he noticed in the court of a temple, on the bunches of flowers not yet in full bloom, small notes of all colours; and was informed that young persons fastened them there, ultimately accepting the more or less vigorous development of their respective bunches as presage of their fate in their future married lives.

The iris is a very general favourite with the Japanese artist, doubtless on account of its stately yet graceful habit, which forms a pleasing variety of lines with those of other and freer-growing plants. It is evidently introduced in the Satsuma tray, above mentioned, for the purpose of relieving the foreground, and imparting solidity to that portion of the composition which, consisting of stems only, would appear weak and unsatisfactory.

In works of lacquer, ivory, and metal, the iris *(kosai)* frequently appears; and is generally accentuated by having its flowers, and sometimes both flowers and leaves, applied in different materials. The most favourite material for the flowers is mother-of-pearl, the purple and white varieties beautifully representing, when carefully carved, the purple and white iris. In bronze work the flowers are commonly gold and silver.

Although lilies of many varieties grow to the greatest possible perfection in Japan, and are met with almost everywhere, even in profusion by the roadsides, they are not so frequently represented on works of art as are the previously mentioned flowers. This is not readily accounted for, objects far more common and of less intrinsic beauty being more used for decorative purposes. Japanese lilies have long been greatly esteemed by our florists, and immense quantites of bulbs are annually imported into Europe. The Japanese name for the lily is *yuri*.

The hydrangea *(otaksa)*, convolvulus *(asagao)*, and water-lily *(hasu)*, are very often depicted on works of lacquer and porcelain; the convolvulus, from its creeping habit, being an especial favourite in free designs. The water-lily flowers and leaves supply many suggestions to the watchful artist, which we see carried out in his objects of porcelain and bronze. From the plant alone, with its leaves, flowers, and buds, he designs teapots, cups, plates, and such like, in porcelain; and perfume burners, candlesticks, and other articles of everyday use, in bronze.

The water-lily has for centuries been held both in India and China in a sort of

veneration, being accepted as the special symbol of fertility and reproduction; and, doubtless, a similar idea obtains in Japan. The figures of Buddha, and numerous other deities and saints, appear in all these countries, seated or standing on the flowers or leaves of the water-lily.

Much more could be said in connexion with the artistic treatment of flowers; but we must recognise the limits imposed upon us in an essay like the present, which, embracing all branches of art, must of necessity leave all imperfectly described.

Trees next claim our attention, and, as they appear to be more esteemed than flowers, and enter very largely into the ceremonial observances of the Japanese, they deserve to be rather more fully treated.

First in rank, as the grandest of all the trees of Japan, comes the *kiri*, to which Siebold gave the name by which it is best known to botanists, *paulownia imperialis*. Speaking of this tree, the learned Doctor says—*"We have given the name of *paulownia* to the new species formed by the *kiri*, which up to the present time wrongly passed for a *bignonia*, in order to pay our homage to the name of Her Imperial and Royal Highness the hereditary Princess of the Netherlands. It is not merely the beauty of the plant which induces us to distinguish it, but rather because the leaf of the *kiri*, ornamented with three stems of flowers, was used as armorial bearings by the celebrated hero Taikosama, and, for this reason, is still held in honour in Japan.

The *kiri* is one of the most magnificent vegetable productions of Japan. Its stem, with a diameter of two to three feet, rises to a height of thirty to forty feet. It branches into limbs, not numerous but strong, at right angles, forming a vast crown. The broad leaves are opposed, have stalks, are notched at the base in the shape of a heart, oval and perfectly unbroken, or else cut into three unequal lobes (the middle one of which is the longest), pointed and covered with a whitish down. The beautiful and odoriferous flowers grow from the beginning of the month of April, after the leaves are developed. They are disposed in large double bunches, and thereby resemble our horse-chestnut blossoms, as they also resemble, by their form, size, and colour, the flowers of the purple foxglove *(digitalis purpurea)*. The capsules which spring from them ripen in autumn, towards the fall of the leaves, and contain a large number of small seeds furnished with a membraneous and transparent wing."

While Siebold notices that, from the fact of the favourite and renowned hero Taikosama having adopted the leaves and flowers of the *kiri* as his armorial insignia, the tree is held in high estimation in Japan, he does not mention that a similar crest forms one of the two used by the Emperors of Japan. It was very probably adopted by them after Taikosama's death. The woodcut which appears on the opposite page represents the Imperial crest in the form now commonly used.

* Translated from the *Flora Japonica*, by Dr. Ph. Fr. de Siebold. 1835.





The *kiri* frequently appears in art works, both naturally and conventionally rendered. In the former method, it is usually in conjunction with the mythical bird the *ho-ho*, of which we shall have to speak later on. When conventionally rendered, it is either in the shape of the *Kiri-mon* (the Imperial crest), or in a somewhat similar form, or a free modification of the same.



KIRI-MON

The *Kiri-mon*, when used as a decoration, is disposed as a powdering, but seldom alone, being generally associated with the other Imperial crest, the *Kiku-mon*. The latter, as already pointed out, is most usually found alone, and is much more frequently used than the *Kiri-mon* in art works. When the *kiri* enters into the construction of all-over patterns or diapers it is invariably freely treated; a beautiful instance of this may be seen on a piece of Japanese silk and gold brocade (Bowes Collection), where the diaper is entirely composed of sprigs of the *kiri* with the flying *ho-ho*. Plate H, Figure 2.

There is no tree so frequently represented in works of Japanese Art as the plum *(mume)*, and its flowers *(mume no hana)* are special favourites in ornamentation. This tree grows throughout Japan, but to the greatest perfection in the northern districts of the empire, where it attains the height of fifteen to twenty feet. In its wild state it seldom grows above twelve feet, while in hedges and such like its height is commonly about eight or nine feet. The *mume* is largely cultivated by the Japanese gardeners, both on account of the beauty of its flowers and the use of its fruit. The flowers are, however, the most highly esteemed, and are alone represented on works of art. We have not met with a single instance where the fruit was portrayed in any form. The tree is covered with blossoms in the beginning of February; and Siebold informs us that, at that time, all the altars of the idols in the temples and the private dwellings of the Japanese are decked with branches of *mume* in bloom, as the symbols and heralds of the spring. He also informs us that the flowers vary much in colour; those of the wild trees being white, while the cultivated varieties yield flowers of all shades between white and red, and sometimes of green and yellow tints. The choicest varieties are those which have double flowers; and these are usually

planted as shrubs in the private gardens of dwelling houses, and in the precincts of the temples. The Japanese appear to be fond of collecting varieties of the *mume*, and Siebold mentions that (in his time) the richest collection, numbering several hundred varieties, belonged to the Prince of Tsikusen.

In Japanese literature the *mume* tree is very frequently mentioned, being connected with the legends of the saints, and the historical records of great moralists and poets. Such being the case, it is not to be wondered at that the tree has gradually come to be looked upon as sacred. In certain places in Japan, where pilgrimages are instituted, persons are shown the trunks of ancient *mume* trees, under whose pleasant shades deified princes reposed, celebrated lawgivers revised their moral codes, and where priests and inspired poets composed their sublime psalms and poems. Cuttings secured by the devotees from these sacred stems have always been held in great esteem by the people.

In art, the *mume* is usually represented as a tree of a peculiarly angular and spiky habit, so much so that when represented, as in winter, with neither leaves nor flowers, it is easily distinguished from all others. The *mume* is beautifully shown on the upper portion of the Satsuma tray, Plate XVI, where, from its deep red flowers, it evidently represents some choice variety. The wild *mume* is, however, the most commonly used in art, and when it appears on blue and white porcelain it forms a most exquisite decoration. The so-called "hawthorn pattern," which of late years has been so valued and sought after by collectors of "blue and white," is simply decorated with the white *mume* flowers on a blue ground.

The *mume* is found in all departments of Japanese Art; when applied to porcelain it is generally painted, although sometimes it is wrought in relief; instances of the latter treatment are to be seen in the pair of small vases (Beck Collection) illustrated in Division 3, Plate XXI. In blue and white porcelain it appears either in white on a blue ground, or outlined and shaded with blue on a white ground. In lacquer work it is treated, like the chrysanthemum, in variously tinted raised lacques, or in applied metal, mother-of-pearl, ivory, &c. In bronze work the *mume* flowers are commonly wrought in silver.

Next in importance comes the fir tree *(wo matsu)*, appearing on works of art almost as frequently as the *mume*. The fir tree is grown all over Japan; where it does not grow wild it is rendered indigenous by careful cultivation; it is held by the people in the highest estimation, and has wound round it a mantle woven of pretty fables and miraculous tales and legends, which secures it great consideration from both young and old. It is popularly believed to have an almost supernatural longevity, and to exercise a beneficial influence on mankind. It is said to be quite indispensable to the happiness and comfort of the true Japanese, and is therefore to be found wherever he lives. Firs surround the temples of the gods and shade the chapels of saints and patrons. During festivals its branches adorn the entrance gate

and place of honour in the reception hall; and, along with other symbolical trees and flowers, it adds beauty to the last resting place of the dead. The fir tree is one of the favourite symbols of long life and prosperity, and in that idea it is planted along with the *mume* before the palace of the Emperor. Siebold, our greatest authority on all matters relating to the flora of Japan, says that the art of the Japanese gardeners has been exhausted on the cultivation of these firs: they prune and cut them in every way; they extend their branches fan-like as wall trees, or give to the branches so disposed the shape of a flat plate. In that artificial cultivation extremes meet, and one is equally astonished at finding specimens of enormous proportions as seeing the tree reduced to the smallest possible size, easily covered by one's hand. During Siebold's stay at Osaka, he went to see the celebrated tree before the "Theehaus Naniwaja," the branches of which, artificially trained, extended to a circumference of one hundred and thirty-five paces. He also informs us that on the high roads fir trees form avenues of a hundred leagues in length; and that single trees, planted upon hillocks, serve throughout the empire as distance marks along the roads.

The fir appears in Japanese Art in its natural habit of growing; sometimes whole trees being depicted, and at others branches only. It is not so frequently found on works of Keramic Art as in bronzes and lacquer work. Nothing can well surpass the masterly manner the fir trees are rendered in the fine cast and highly relieved bronzes of Japan, except, perhaps, the superb and life-like modelling of the falcons or eagles, which very commonly appear perched on their branches, in these same bronzes. In almost all cases the fir is introduced by the Japanese artist as the emblem of long life and prosperity; and as such it is frequently associated with the bamboo, crane, and tortoise, all of which are accepted emblems of longevity and happiness, in the pictured wall-screens in dwellings, and, indeed, throughout every department of their ornamental arts. The tree is sometimes depicted laden with snow, a fitting emblem of the blessings of long life, even when the snows of its winter have fallen. It is a strange thing that the whole range of Japanese artistic symbolism alludes to temporal blessings; and may be summed up in a happy spring-time, a prosperous manhood, and a long life. Much of this, no doubt, springs from the simple mode of living, common to all classes of the people, and their intense love for the beautiful in nature, a love which in all seasons and places is fully satisfied in their picturesque and fertile land.

A symbolical composition is sometimes met with in Japanese art, but the full idea it is intended to convey is somewhat obscure to our unenlightened minds. This consists of a fir tree growing upon the back of a tailed tortoise. A highly interesting illustration of this treatment of the emblems of longevity is preserved in the Bowes Collection: it consists of a tailed tortoise in the act of walking, carved in a hard dark coloured wood, with tail of silver wires; from the centre of the back rises a fir tree, beautifully carved in the same hard wood, and amidst its branches is a nest containing three young birds and two standing cranes, all of which are of ivory.

Surmounting the whole composition, and resting on the topmost branches, is one of those rock crystal balls for which the Japanese lapidaries are so famous. The tortoise, fir tree, and cranes are all accepted emblems of long life, but the meaning which is to be conveyed by the crystal globe is somewhat obscure. We have met with another representation of the combined tortoise and fir tree in a small screen of Kioto faïence, but in this case the cranes and ball were not depicted.

The bamboo, one of the most useful of the vegetable productions of Japan, is much used by artists for ornamental purposes. Its straight ascending habit, totally unlike that of any other object they depict, no doubt commends it to their attention; and, relieved by its frequent jointings and graceful crown of foliage, it becomes in their skilful hands a beautiful and effective ornamentation. For narrow upright spaces nothing can be more appropriate; and a few jointed stems, with an occasional leaf or two, and a deftly drawn little bird in flight, makes one of those compositions which the mind will ever associate with the nature-loving and pains-taking artists of Japan. Bamboo is much used by the natives in the construction of their houses and household articles; and many beautiful ornamental objects are fashioned from its wood, carved, inlaid, or lacquered. Like the fir tree, the bamboo is accepted as the symbol of longevity, on account, Kæmpfer says, of its generally supposed long existence. He also adds, that he was informed that the common bamboo will grow for several hundreds of years, and in support of that statement he was shown specimens in various parts of Japan which had reached extraordinary dimensions.

The Japanese fashion flower pots of the quaintest possible description from short lengths of bamboo, by cutting openings of various shapes between the natural joints, through which the plants grow in a very pretty manner; but perhaps the most ingenious and astonishing work they do with bamboo is the delicate and faultless basket-work with which they enclose the small porcelain cups of Hizen.

Simplicity of taste is a distinct characteristic of the Japanese artist, and perhaps the most eloquent proof of this is to be found in his tender little sketches of blades of grass. These trifles, as they may be called in comparison with his grand essays of decorative art, are not, however, tender only; they are almost invariably expressive of something beyond themselves. Here is a little medallion, with a few bent strokes in black against a half-displayed disc of white; the grass-blades say, How pleasant it is to bend to the night-wind in the bright moonlight! Here is another; rich in growth are its grasses, laden with seeds, and bending in beautiful fern-curves; each blade seems to sing, How delightful are the summer breezes as they sweep over the meadows! And here is yet another, with all its blades crushed and broken, which tells that autumn has dried them, and that the cruel blasts of winter have swept over them like destroying angels! How easy it is to detect, in even such insignificant sketches as these, the deep-seated love for Nature which is inborn in the Japanese mind, and also the refined simplicity of that love, which is content to select such humble elements

as grass-blades wherewith to express itself. It will be observed, by the few foregoing remarks relative to vegetation generally, that the artists of Japan are not content with producing artistic combinations in their ornamental works, but that they aim at expressing some poetical idea, or some power in Nature, which in itself has no physical form; and we have ample proof that such are their ideas, by the names they frequently give to their graphic drawings. We shall have something to say on this interesting subject when we come to speak particularly of graphic delineation, as displayed in the art works of the Japanese.

Flowers, trees, and grasses are used for ornamental purposes in all the varied productions of the Japanese art workshops, down to the humblest article of everyday use. We have beside us, as we write, a few of the commonest cotton towels, sold in Japan at about the value of our penny, each one of which is decorated with devices of flowers, bamboos, and such like objects, sufficiently artistic to repay an ornamentist for days of study; and several sheets of the note paper used by the ladies of Japan, which are ornamented with graceful sprays of flowers in delicate tints, assisted by embossing in the petals of the flowers. These are ordinary instances of the taste of the Japanese, and distinctly illustrate how thoroughly the love for the beautiful pervades all classes of the community, and how completely artistic thought surrounds them in their everyday life. Perhaps, of all their artists, the porcelain painters are the most skilful in adapting vegetable forms for the purposes of ornamentation; and for illustrations of this fact we have only to refer our readers to the Plates of the present Work.

Next to vegetation, the artists of Japan are most skilled in the representation of birds; and they appear to have an equal love for depicting them, either alone or in conjunction with vegetation. The natural habits of birds supply an inexhaustible page of Nature for their study, and one can observe everywhere in their works how painstaking and enthusiastic they are in its prosecution, by the care and accuracy with which every action and favourite position of their birds are rendered. It is chiefly in their pottery, lacquer, illustrated books, and original drawings, that one finds the best specimens of their skill in this department, although some remarkably choice specimens are to be met with, both in metal work and ivory carvings. Let the material, however, be what it may, wherever there is a bird depicted there is food for our study and cause for our admiration.

The birds most frequently represented, and consequently the most carefully studied by the Japanese artists, are the crane, tame and wild ducks, wild goose, peacock, pheasant, raven, hawk, falcon, ordinary domestic fowls, and several of the small birds common to the country.

The crane *(tsuru)* is held in a sort of semi-veneration by all classes of the community in Japan, and is, on account of its supposed long life, very generally accepted as an emblem of longevity. For these reasons, it is one of the greatest favourites with the artists of the country, and is introduced in ornamentation through-

out the entire range of their arts. It is treated in countless ways; and, indeed, it is impossible to imagine any position the living bird could assume which is not depicted by the Japanese artist; and it is difficult to imagine anything more artistic, from a decorative point of view, than their manner of treating it in these varied positions. There is one rather remarkable fact in connexion with the crane, which is, that the Japanese avoid representing it as dead. During our many years' study of their art works, we do not remember once having seen a representation of a dead crane. This may satisfactorily be accounted for by the symbolic value attached to the bird—a dead crane would scarcely be an expressive emblem of longevity.*

In works of Keramic art, the crane is very frequently represented—in some cases singly, either resting or in flight; and in others in great numbers, in all manner of positions. A fine instance of the latter exists in a large dish of Hizen porcelain, in the possession of Enoch Harvey, Esq., of Liverpool, which is entirely covered with a flight of white cranes upon a blue ground. In some specimens of faïence, the cranes are cleverly painted in relief by using thick opaque white and black enamels for the body and the tail feathers.

In lacquer work, cranes are very often introduced in the ornamentation, and are exquisitely manipulated in gold and coloured lacquers, or carved in ivory or mother-of-pearl and attached to the surface.

As Kæmpfer mentions, the screens and wall decorations of Japanese dwellings and temples are commonly painted with representations of cranes; and for these purposes they are frequently depicted life-size, with other symbols of longevity and happiness, such as the fir, bamboo, and *mume*. When the birds are drawn in upward flight, they are usually surrounded with conventional clouds, giving the idea of space; when they are shown in their downward flight, a few tops of trees appear at the bottom of the picture, graphically indicating their near approach to earth.

Cranes are favourite objects with the skilful embroiderers of Japan; and, executed in fine twisted silk, with every important feather accurately wrought, very beautiful objects they are.

In metal work, the bird is frequently met with, either cast in bronze or wrought in the precious metals, relieved in the coloured portions with other metals or alloys. The Japanese are fond of having representations of the crane, in bronze, placed in their miniature landscape gardens; and for this purpose they are cast in all sizes and in the most life-like attitudes.

* "The *Tsuru*, or *Crane*, is the chief of the wild birds of the country, and hath this peculiar Imperial Privilege, that nobody may shoot him without an express order from the Emperor, and only for the Emperor's own pleasure or use. The *Cranes* and *Tortoises* are recon'd very happy animals in themselves, and thought to portend good luck to others, and this by reason of their pretended long and fabulous life, of which there are several remarkable instances recorded in their Historical Writings. For this reason, the Imperial Apartments, walls of Temples, and other happy places, are commonly adorn'd with Figures of them, as also with figures of Firs and Bamboos, for the like reason. I never heard the Country-people and Carriers call this Bird otherwise than *O Tsurusama*, that is, *My great Lord Crane*. There are two different kinds of them, one white as snow, the other grey or ash-coloured."—*Kæmpfer*.

In original sketches, on fans, and in woodcuts, the Japanese artist draws the crane in absolutely countless positions, expressing every habit and motion of the bird; but of all, those which show his skill in foreshortening are the most interesting. This remark, however, applies with equal force to the whole range of his bird drawing.

A law existed in Japan, and is no doubt still practically observed, that no firearms should be used within a radius of thirty miles from the Imperial palace, and this encouraged, to a great extent, the sport of falconry, and consequently the taste for depicting its scenes. The screens which the Japanese use so commonly in their dwellings as temporary partitions, and their indispensable fans, are frequently painted with sporting scenes; and many books, entirely devoted to falconry, are printed, in which charming woodcuts are to be found. Both in hand paintings and woodcuts, we find repeated evidences of their skill in bird drawing, and every conceivable position and action of the falcon and its quarry delineated.

Falcons *(taka)* and eagles *(washi)* do not appear upon works of Keramic art or lacquer so frequently as cranes and some other birds, but when they are represented they quite sustain the credit of the Japanese artist. Pheasants *(kiji)* are great favourites, and are very often introduced in ornamentation. There is one variety of great beauty which Kæmpfer took particular notice of during his residence in Japan, and in speaking of which he says—"One kind, particularly, is remarkable for the various colours and lustre of its feathers, and for the beauty of its tail, which equals half a man's length, and in a curious variety and mixture of the finest colours, chiefly blue and gold, is no ways inferior to that of a peacock." This beautiful bird is a favourite object with the painters of Satsuma and Tokio, and is usually accompanied by its hen, which is much inferior in shape and plumage.

Ducks of several varieties are portrayed, but one species in particular; this, called by the Japanese *oshi kamo*, is a favourite study, chiefly on account of the beauty of its colours. Kæmpfer takes notice of the *oshi kamo*, in his History of Japan,* in the following words:—"One kind, particularly, I cannot forbear mentioning, because of the surprising beauty of its male, which is so great, that being showed its picture in colour, I could hardly believe my own eyes, till I saw the bird itself, it being a very common one. Its feathers are wonderfully diversified with the finest colours imaginable, about the neck and breast chiefly they are red. The head is crowned with a most magnificent topping. The tail rising obliquely, and the wings standing up over the back in a very singular manner, afford to the eye a sight as curious as uncommon."

It is generally understood that the beautiful drake and duck, when represented together, are accepted by the Japanese as the emblems of conjugal felicity. The

* Kæmpfer gives the name of this bird as *Kinmodsui*.

drake is sometimes represented alone, however, no doubt on account of its great beauty: one instance of this occurs in a flower stand of Satsuma faïence, in the possession of W. J. Audsley, Esq., where it is carefully modelled and placed upon rock-work rising from the centre of the water basin.

The peacock *(kujaku)* frequently receives careful study by the Japanese artist, being represented as a decoration in all materials. It is common in all branches of pottery and porcelain painting, being drawn in blue by the Hizen artists, and in brilliant colours by those of Satsuma. An illustration of the latter may be seen on the fine Satsuma vase, Plate XII. The peacock is not a native of the Japanese islands, having been introduced there about two centuries ago. A story is told connected with its arrival in the country which runs somewhat as follows:—On the New Year's day festival a Prince of Sisen entertained at a banquet numerous distinguished guests, who had come to his court to pay their respects, and to compliment him in the manner usual on that day. The guests, after the entertainment, were asked to inspect the numerous presents made to the Prince, and were struck with extreme admiration at two foreign birds which they had never seen before: these happened to be a peacock and hen. The Prince took occasion, while they were discoursing on the beauty of one bird in particular, to ask which of the two was the cock and which the hen. The gentlemen turning to the gaily dressed ladies, and desiring to compliment them, unanimously decided that the most beautiful must be the hen bird, while the ladies very modestly apprehended that the finest plumaged bird was the cock. "You are right," said the Prince, bowing to the ladies; "Nature herself will have the male best clad; and it seems to me incomprehensible that the wife should have more pride and desire to go richer dressed than her husband, who must be at the expense of maintaining her." An excellent New Year's sermon, as Kæmpfer says, for a heathen Prince.

The wild goose *(gan)* receives very skilful treatment at the hands of the artists of Japan; and is, like the crane, delineated in every conceivable attitude. We are fortunate in being able to draw our readers' attention to a proof of this on Plate XXXIX., where there is an illustration of a large Kioto dish, most artistically decorated with a group of wild geese.

The ordinary domestic fowls are often depicted by the Japanese artist, cocks *(ondori)* being the greatest favourites. It is stated that cocks are commonly kept in temple grounds, and are carefully attended to by the priests and others because they foretel changes of the weather, and, by the regularity of their crowing, they mark the passage of time. These facts may reasonably account for the frequent representation of the cock perched on the top of a temple drum. The Japanese draw the cock in a most spirited manner, and never fail to represent its proud and pompous carriage.

We have thus briefly alluded to the more important birds introduced in Japanese

artists' work. It is not at all necessary for us to enlarge upon the subject of the lesser birds which are so frequently represented in their charming drawings, further than to say that they are invariably drawn with studious care and strict truthfulness to nature. In short, wherever there is a bird depicted in Japanese Art, there one finds the result of careful study, and an object worthy of earnest attention.

Kæmpfer remarks:—"Considering the largeness and extent of the Japanese Empire, it is but sparingly supplied with four-footed Beasts, wild or tame. The former find but few desert places, where they could increase and multiply, and follow their usual shy way of life. The latter are bred up only for carriage and agriculture. Pythagoras's doctrine of the transmigration of the soul being received almost universally, the natives eat no flesh-meat; and living, as they do, chiefly upon vegetables, they know how to improve the ground to much better advantage, than by turning it into meadows and pastures for breeding of cattle." Such being the case, we cannot be surprised that natural quadrupeds are comparatively seldom depicted by the Japanese artist. The horse is certainly often met with in works of art, sometimes alone, but more frequently with its rider. Japan is almost entirely devoid of wild beasts of prey, the lion, tiger, leopard, and such like animals being unknown in the country. Poor attempts are sometimes made by artists to depict these animals, from descriptions or the crude representations which may have reached them from neighbouring countries; but the absence of personal examination and study from the life are clearly manifest in all these attempts.

Of all quadrupeds the horse *(uma)* is most frequently drawn by the Japanese artist, and it is often delineated with great skill and knowledge of foreshortening. The votive pictures hung in the Sintoo temples, called by the natives *yema*, most usually represent the horse, and are amongst the most skilful efforts of the Japanese artist. The dexterity and rapidity with which he draws these *yema* are altogether remarkable; and the methods resorted to in some cases are amusing. It would appear to be a favourite test of skill amongst painters, to delineate the horse in these votive pictures in the shortest space of time, with the fewest brush strokes, and under the most difficult conditions. One instance may be given—that of an artist painting a *yema* with two brushes, held at an angle and wide apart in one hand, and both brushes continuously used together in drawing a horse, which, to increase the difficulty, the artist has chosen to depict upside down. In the ordinary block books of the country the horse is a common illustration, and, in some instances, pages are devoted to numerous small studies of the animal in every conceivable position and action, with and without a rider.

Foxes *(kitsuni)* are believed by the Japanese to be closely allied to the devil; in fact, to be possessed of some spirit more or less mischievous in habits and disposition; and the literature of the country contains frequent allusions to peculiar events in which the fox-demons take no insignificant part. The Japanese also believe that foxes have

the power to assume the human form at will, and, indeed, to take the semblance of individuals living at the time. Of course, in the popular stories, the appearance of a friend is assumed for the purpose of deceiving the individual with whom that friend is on familiar terms: and this would indicate that the fox is believed to be endowed with more subtile powers than even that of transformation, powers closely approaching omniscience and omnipresence, or, if such powers are denied, that the fox has communication with some all-knowing being who directs its vagaries, mischievous or otherwise. At the risk of being considered discursive, we here quote a story of a fox given in Kæmpfer's interesting and instructive work. In speaking of the Japanese table of unlucky or unfortunate days, he says—

To give more weight and authority to this table, the Japanese say that it was invented by the wise and experienced Astrologer *ABINO SEIMEI*, a man of great quality and very eminent in his art. "He was born a Prince. King *Abino Jassima* was his father and a fox his mother. *Abino Jassima* was married to this fox upon the following occasion.

"He once happened with a servant of his to be in the temple of *Inari*, who is the God and Protector of the foxes, meanwhile some courtiers were hunting the fox without doors, in order to make use of the lungs* for the preparation of a certain medicine. It happened upon this that a young fox, pursued by the hunters, fled into the temple, which stood open, and took shelter in the very bosom of *Jassima*. The King, unwilling to deliver up the poor creature to the unmerciful hunters, was forced to defend himself and his fox, and to repel force by force, wherein he behaved himself with so much bravery and success, that having defeated the hunters, he could set the fox at liberty. The hunters, ashamed, and highly offended at the courageous behaviour of the King, seized in the height of their resentment an opportunity which offered to kill his royal father. *Jassima* mustered up all his courage and prudence to revenge his father's death, and with so much success, that he killed the traitors with his own hands. The fox, to return her gratitude to her deliverer, appeared to him, after the victory which he obtained over the murderers of his father, in the shape of a lady of incomparable beauty, and so fired his breast with love, that he made her his wife. 'Twas by her he had this son, who was endowed with divine wisdom, and the precious gift of prognosticating, and foretelling things to come. Nor did he know that his wife had been that very fox, whose life he saved with so much courage in the temple of *Inari*, till soon after, her tail and other parts beginning to grow, she resumed by degrees her former shape." Kæmpfer finishes by adding—"This is not one of the least considerable of the histories of their Gods."

It is absolutely necessary, for a proper understanding and study of the art of

* It appears that, in early times, the Japanese physicians believed in the efficacy of certain internal parts of the fox, such as the liver and lungs, as a medicine for some complaints. The parts had to be extracted from the animal before life was extinct

such a thoughtful people as the Japanese, that some knowledge should be obtained of the popular literature of the country. We have given the foregoing curious specimen of its legends or mythological tales, because it forms a key to the whole subject of the popular superstition promulgated by the priests amongst the more ignorant and wonder-loving sections of the community.

There are numerous other tales common in the country, in which foxes take very prominent parts in playing wicked pranks and unkind jokes upon unwary human beings; and many of the stories are of the most mirth-creating character, while they are not devoid of wisdom in their hidden moral.

There can be little doubt that at no very remote period there existed, and even to some extent there still exists, in Japan a firm belief that foxes and certain other animals were endowed with the power of assuming human and other forms at will, or at the bidding of some ruling being; therefore, we can scarcely be surprised at any vagaries or fanciful conceits we meet with in the art works of the country. Unfortunately the key to all these is at present out of our reach. We are only very imperfectly acquainted with the vast mass of Japanese literature, and the popular beliefs and fallacies of past and present ages; but, in the future, as Japan becomes more connected with the West, and Europeans more learned in its languages, we shall doubtless have ample opportunity of investigating these interesting subjects.

Of all the other animals which are supposed to be endowed with these super-natural powers, the badger (*tanuki*) appears to be the one most frequently mentioned in the popular tales; but as its imaginary pranks resemble those of the fox, it is unnecessary to allude to them here.

In the grotesque and humorous ivory carvings of the Japanese, no animal is so frequently met with as the monkey or ape (*saru*), and the greatest skill is displayed in its representation; its natural propensities to mimic human actions are carefully noted and turned to good account in these curiosities of art. On works of porcelain and pottery, the monkey is sometimes introduced in the form of a grotesque; good illustrations of this are given on Plate XLIII., where two flower jars are represented, upon which are two monkeys, modelled in relief, and grotesquely rendered with unnaturally long arms.

The other animals which are constantly found in works of Japanese Art, such as oxen, deer, bears, dogs, cats, rabbits, rats, and frogs, scarcely call for particular comment, being fairly well represented in drawings, and generally with great artistic power in carvings, metal work, and such like.

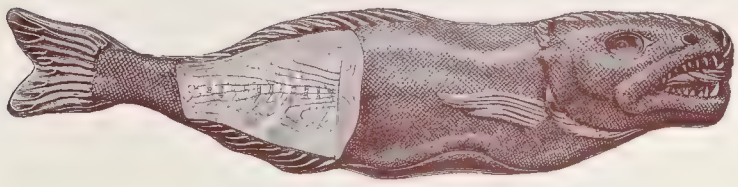
A careful survey of Japanese Art clearly shows that of all natural objects quadrupeds are the most seldom depicted. It is rather difficult to account for this except upon the ground of there being comparatively few in the country, and, as we said before, the absence of favourable opportunites for personal examination and study from the life. But apart from this, we suspect that the disinclination to depict four-

footed animals proceeds from the fact that they do not readily lend themselves to the capricious and fanciful tastes and mannerisms of the light-hearted artists of Japan. The monkey forms an exception to the list of quadrupeds, being practically a biped, and is generally depicted in that capacity in Japanese Art works. It is the monkey's power and impulse to mimic man which makes him such a favourite, and justifies any extravagance or exaggeration in delineation that the most fertile brain can realise. We may mention that the elephant, sometimes seen in Japanese work, is a Buddhist emblem, and is copied from Indian Art.

The Japanese of the present day hold with considerable respect the belief of their forefathers, that in the early ages of their race they were a nation of fishermen. It is not a common thing for nations or individuals, who have become great and powerful, to strive to remember, and to remind or inform others regarding, their humble origin. In Japan, where so much private power and arrogance exist, and have existed for many centuries, combined with a nobility of soul and an altogether unique code of honour; where self-immolation has ever been preferred to personal and family disgrace, or indeed to the taint of suspicion; we have an instance of this uncommon humility. We endeavour, say the Japanese, to keep before our minds the fact that we have ever been a nation of fishermen, and have been fed from the treasures of the sea; it therefore behoves us to be humble-minded and not given to enervating luxury; whatever our wealth may be, and whatsoever we give or receive, let us remember our humble origin, and strive, with the simplicity and thrift of our forefathers, to be as great as they were. To keep up and express this sentiment, the natives of Japan, from the highest to the lowest, invariably accompany their presents with a piece of dried fish. We will not go so far as to say that the practice in modern times is one of habit rather than of genuine sentiment, but we gravely suspect that, in high quarters, it has a taint of the "pride that apes humility." Be this as it may, it is certain that the practice is of very ancient origin, doubtless dating from a time when the presents of fish were substantial ones and of intrinsic value as articles of food. It has been continued ever since, the gradual introduction of more costly gifts, usually in the shape of works of art, reducing the accompanying presents of fish until the slender strip of dried fish alone remained,—a symbol only of past ages, a remembrance of the occupations of the founders of "Great Japan."

With the above facts in view, it cannot be wondered at that fishes and other productions of the sea are so frequently introduced into Japanese Art, and always rendered with the greatest truthfulness and skill. Of all animated objects, birds are certainly the greatest favourites with the Japanese artist, no doubt on account of their beautiful plumage, the gracefulness of their actions, and the propriety with which they may be introduced, alone or with flowers and foliage, in all classes of ornamental art; but fishes and shell-fishes rank next in their appreciation, and certainly at times receive in their representation some of the most refined and choice manipulations.

An instance of this may be given at this point. The woodcut below represents a button, probably once attached to a Japanese smoking apparatus, in the form of a fish with a portion of one side cut away, executed in the most perfect and beautiful manner in inlaid and incrusted lacquer. There is a custom, apparently peculiar to the



FISH IN INCRUSTED LACQUER (BOWES COLLECTION).

Japanese, which is followed at certain ceremonial banquets; namely, that of bringing fish alive in water vessels to the table, afterwards cutting them up and eating them while in a quivering state. A description of the custom given by a native of Japan may be briefly detailed as follows:—There are certain fish caught in an inland lake, situated amongst the mountains, which are highly prized as a delicacy by the epicures of the country. These fish are caught alive, placed in vessels of the lake water, and conveyed to the cities with great care, so that they may appear at table in a perfectly healthy condition. Placed in portable cisterns of porcelain, lacquer, or bronze, they are in view of the guests during the banquet, and when the proper moment arrives to eat them, one is taken from the cistern, and a piece of moist paper is laid over its eyes, on the application of which the blindfolded fish lies perfectly still. A sharp knife is then taken, and, with two dexterous cuts, about one-half of one side of the fish is removed and immediately handed to the principal guest, who proceeds to eat the delicate morsel with certain condiments, while the fish, still alive, is replaced in the water.

The object depicted in the woodcut is evidently intended to represent the fish at this latter stage, for it is modelled with a portion of one side removed. This interesting specimen of Japanese art is executed in various materials: the skin on the front is rendered in a minute mosaic work, apparently composed of fish spines imbedded in lacquer; the teeth seem to be those of the natural fish; and the fins, tail, and other parts are in gold lacquer. The cut portion, towards the tail, is most ingeniously represented by tinted mother-of-pearl, manipulated in the skilful manner which seems to belong to works of Japanese Art. This is simply a button or pipe-case holder, and is modelled from a small fish, but it clearly proves that its artist considered the fish a worthy and dignified study, and that too much care and labour could not be expended on its faithful representation. The button is in itself a simple object of

everyday use, so to speak, but the art and loving study bestowed upon it elevates it to the dignity and value of a choice piece of high art jewellery, and carries us back in imagination to the time when the great masters of art were content to spend months of toil, and lavish the wealth of their minds, upon the handle of a dagger or a lady's fan. A Birmingham stamping press does all such work for us now, and stamping presses will doubtless be sent to Japan, and will thus aid in stamping out all traces of its truthful and beautiful national Art.

But to return to our subject. In Japanese work, fishes are everywhere met with, depicted with the greatest freedom of hand in Indian ink, a few shaded dashes of the brush sufficing to represent them in the stiffness of death or in the most lissom action of life. Laboriously drawn, with the greatest accuracy of detail, and in their natural colours, they sport amidst the curling waves, or dart up a waterfall. Carved in ivory, they form a cosmetic box for a lady's toilet; they are cast in bronze for a water vessel, or sculped in steel and gold for a warrior's sword hilt, or modelled in porcelain for a flower vase, or for dishes for the table; wrought in wood and lacquer they form ornaments for cabinets, and all manner of beautiful household articles; and, lastly, they are formed of oiled paper, expanded with air, and elevated on tall poles to indicate some occasion of great festivity.

Judging by native drawings, the seas around the Japanese islands appear to yield a great variety of fishes, crustaceans, and other marine animals, many being remarkable for their uncommon forms and the brilliancy of their colouring. A little later on we give a series of reproductions from an interesting book of coloured drawings on silk, in which the leading varieties of Japanese fish are graphically portrayed.

The Japanese artist frequently indulges in caricatures, in which fishes are prominently introduced; an instance of this, although it cannot properly be termed a caricature, may be seen upon a Kioto basin, figured on Plate XXXVI. The subject is legendary, and represents a marine battle, in which all the denizens of the deep are engaged. In the hands of an ordinary artist such a scene would be ridiculous, but the painter of this basin has succeeded in producing a piece of decorative art full of character and expression; every fish seems to burn with martial glory, while the mighty dragon lashes the waves with his scaly tail, and the eight-limbed devil-fish, the very impersonation of an inhabitant of some infernal cave or bottomless pit, brandishes his deadly weapon in the fray.

A carp *(koi)*, drawn in the act of ascending a waterfall, is a subject very frequently met with in all branches of Japanese Art. It is also drawn in various other situations, and, indeed, it is more commonly represented than any other fish, being an especial favourite with the native artists.

The octopus, or devil-fish *(tako)*, is also frequently depicted, especially in the quaint ivory *netsukes* or humorous carvings of the Japanese; and one sometimes finds that the artist has indulged in very broad humour indeed, not altogether free

from indecency; but it is unnecessary to dwell upon this questionable phase of Oriental art-thought in an essay like the present.

Shells are great favourites in ornamentation, and particularly in that of lacquer work, where, executed in richly raised gold and tinted lacs, they present very pleasing effects. Coral and sea-weed are likewise introduced, sometimes along with shells, and at other times alone, but invariably in a successful manner.

Both reptiles and insects are pressed into the service of the ornamentist, and are truthfully represented wherever they are introduced. We have had the opportunity of examining some rolls of silk fabric, in the possession of Major Walter, of Liverpool, painted with representations of snakes, lizards, frogs, land-crabs, and all the varieties of insects common to Japan. Executed in thin body-colour, these paintings combine with the greatest delicacy and beauty of detail the soft effect of the natural colours, indicating the most accurate observation and careful study on the part of the artist. Several important specimens of lacquer-work, in the form of large saucer-dishes, have been brought to Europe, upon which magnificent coiled serpents are depicted, in raised metallic and coloured lacs, with eyes of crystal and teeth of ivory. Snakes are also favourite objects for *netsukes*, where they are usually found associated with a human skull, decayed fruit, or some such emblem of death.

Insects are almost as frequently introduced in their works as birds and fishes; they are wrought in coloured materials upon such things as ivory boxes, fan handles, buttons, and the like; carved with the utmost fidelity in *netsukes;* sculptured and inlaid in bronzes; painted on fans, screens, and all articles of porcelain, faïence and lacquer.

The immense variety of treatment of natural objects met with in Japanese Art renders the subject almost inexhaustible; and we feel, conscientious labourers as we desire to be, that we cannot do justice to it within the limits necessarily imposed by an introductory essay. There is, perhaps, nothing which astonishes the student of Japanese Art so much as the endless variety it presents; this is accounted for by the fact that each work is the result of individual genius. Manufactories, in our sense of the word, may be said to have been unknown in the best days of the Empire; each and every artist or artisan worked out his own inspirations, according to his own ideas, and in his own way; hence it is that we find so much variety and originality in almost everything which has come from Japan. Much of this is altered now, and constant changes are going on in the footprints of Western civilisation; and, alas! in writing a dissertation on the Art of Japan, the essayist must look almost exclusively to its works in the past, and shut his eyes to its modern phase.

Having thus briefly mentioned the natural animals or living creatures most commonly introduced by the Japanese in their works of art, and leaving the human form for the present, we come to the subject which next presents itself for our consider-

ation, namely, that of fabulous or chimerical creatures. It is to be regretted that the slight acquaintance with Japanese literature which at present exists leaves this interesting subject in considerable obscurity, and surrounded with difficulties to the student. One readily learns the externals, or what Japanese Art presents to the eye, but it is extremely difficult to obtain a true or even moderately satisfactory knowledge of the symbolic, religious, or poetic significance of the several chimerical creatures which are so constantly limned on all descriptions of native work.

Our personal and repeated questioning of some of the most intelligent Japanese who have visited England and the Continent, has not resulted in the acquisition of much knowledge with reference to the more subtile points of the subject. It is therefore fortunate that we have here to treat rather of the external, or art phase, than of the theological and mystical.

First in rank of all the fabulous creatures comes the dragon *(riyo)*, which was doubtless derived in very early times from Chinese Art. In all essentials the dragons of China and Japan are alike, the only practical difference being in their imperial rendering, where the former has five claws and the latter three.

The dragon is invariably depicted in Japanese Art with great force and spirit, and in every conceivable attitude. Its body is long, snake-like in its proportions, covered with scales, and furnished with rows of prominent pointed spikes along its back; the legs, four in number, are likewise scaled, and armed with spikes on the outside of the joints; the feet, divided into three members, terminating in curved claws, are represented as very muscular and supple. The most characteristic and fearful looking part of this monstrous creation of the Eastern mind is its head: derived in the first instance from the most angry type of serpent head, it has been added to and elaborated into an object altogether fearful. Around both upper and lower jaws, the corners of the capacious mouth, and the eye-brows, are rows of formidable spikes; from the base of the scull double-pronged horns extend backwards; long flexible horns, or gigantic antennæ, grow from the sides of the nose; the mouth is armed with pointed teeth and wild-looking tusks; about the head and the junctions of the legs with the body are flame-like forms, which appear to coil burning round those portions. From such a description one would imagine that the dragon was intended to personate the devil — to be the incarnation of every evil principle; but such does not appear to be the Japanese view; and here the difficulty commences, for while we are assured thus far, we cannot arrive at the definite ideas the Japanese hold with reference to the monster. So far as we can learn, the dragon is believed to exert a potent influence over all important and national events connected with emperors and heroes. Kæmpfer says: "The chronicles and histories of their gods and heroes are full of fabulous stories of this animal. They believe that it dwells at the bottom of the sea, as in its proper element. They represent it in their books as a huge, long, four-footed snake, scaly all over the body, like a crocodile, with sharp prickles along its





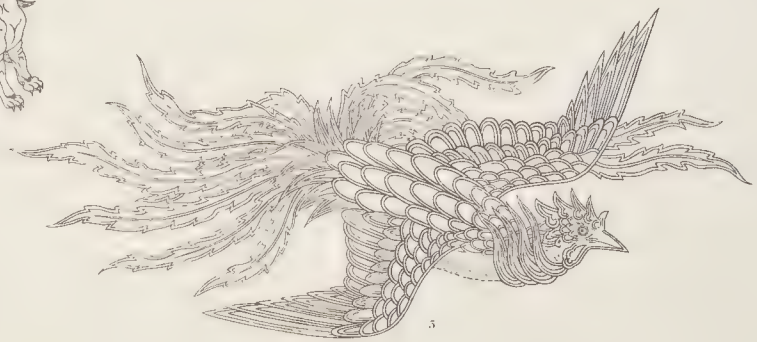
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back; but the head is, beyond the rest, monstrous and terrible. Some of the Japanese Emperor's cloth, his arms, scimitars, knives, and the like, as also the furniture and hangings of the Imperial Palace, are adorned with figures of this dragon, holding a round jewel or pearl in the right fore-claw." It is to be regretted that Kæmpfer has not given us some good specimens of these chronicles and histories, to guide us in understanding the Japanese belief in the dragon: he certainly gives us one legend in connection with the lake of Oitz, which we here transcribe. "A *dsia*, or dragon, an animal in high esteem with most heathen nations of Asia, but particularly with the Chinese and Japanese, who represent it in their pictures as having hands, legs, and two horns, lived upon the shores of the lake of *Oitz*. There was at the same time a very large scolopendra, or forty-leg, as long as two men and proportionably big, lived upon a mountain, or rather round hill, situate on the road about two miles from the habitation of the dragon, which, from this monstrous animal, is still called *Makaddo Jamma*, or forty-leg mountain. This monstrous forty-leg very much infested the roads thereabouts, and in the night-time came down from its mountainous seat to the habitation of the dragon, where it destroyed and ate up the eggs laid by her. Upon this a stout battle arose between the two animals, wherein the dragon obtained a complete victory, and killed her enemy. To perpetuate the memory of this action, a temple was erected in that part of the village called *Tawarrattadu*, which temple still susbsists, and was shown us, as a convincing proof of this event."

Although water appears to be the proper element of the Japanese dragon, it is by no means confined to it, being at times depicted amidst clouds and flame in the same manner as the Chinese animal is commonly represented. We are of opinion that, if Japanese legendary history or mythology could be thoroughly known, it would be found that there existed a belief in two descriptions of dragons—one inhabiting the sea, and the other the regions of the air; we have not, however, met with anything in the form of a winged dragon in Japanese Art; and indeed in Chinese Art, where the dragon is clearly depicted as an inhabitant of the air, the same absence of wings is to be remarked.

In Plate I., Fig. 1, is given a spirited drawing of a Japanese dragon amidst clouds, copied from a native roll in the possession of J. Beck, Esq.; and in Plate XL. is represented a vase of Kioto ware, in the possession of Holbrook Gaskell, Esq., upon which is a beautiful rendering, in relief, of the dragon issuing from the waves of the sea. In these illustrations the dragons are substantially alike in all essential features, and have the same flame-like appendages.

The dragon appears to have been a greater favourite with the ancient than with the modern artists, and accordingly is more frequently seen on old works. On objects of cloisonné enamel it often occurs; for instance, in the Bowes Collection of this ware, numbering two hundred and forty specimens, no fewer than forty are embellished with dragons. On these interesting pieces the creature is rendered in several different ways;

sometimes with four claws, instead of the more usual Imperial style, with three only; in a few instances it is depicted fighting with an eagle; and on two pieces are dragons in the act of fighting together.

The dragon enters into the mythology of Japan, and is evidently connected with the lives of certain saints. In a mythological roll (Bowes Collection), filled with drawings of great interest, and about which we shall have to speak more particularly later on in our essay, are two figures of saints; one is that of an aged man holding aloft an incense burner, and riding upon a dragon, which is walking in the sea; the other is that of a saint, holding a fan and standing erect upon his staff, which, darting through the water, appears to have miraculously assumed the head of a dragon.

Of the fabulous animals of Japan, the next in order of importance is the *kirin*. This creature is represented in art with the head and breast of the dragon, the body and legs of a deer, and a tail somewhat similar to that of the conventionalised lion of China and Japan; the flame-like appendages of the dragon are also given to this creature, appearing at the junctions of the legs with the body. The *kirin* is believed to be an animal of good omen, and of such extreme gentleness, that, although gifted with great swiftness of foot, it will swerve from its direct path to avoid injuring an insect or crushing a leaf. The Japanese have described the *kirin* as a supernatural animal, requiring for its creation the concurrence of a certain constellation in the heavens, and the birth of a *seijin** upon earth. Representations of the *kirin* are very frequently met with in all departments of Japanese Art, alone or in conjunction with the mythical bird called the *ho-ho*, but we have seen only one instance of the creature under its peculiar constellation; a copy of this, which occurs on a square dish of porcelain painted with blue, we give in Fig. 2, Plate I. The *kirin* is upon the earth, as is indicated by the rock and tree, but the artist, desirous to convey the idea of swiftness and lightness of foot, has depicted it treading upon clouds. The constellation is shown, in the conventional manner peculiar to the astronomers of the country, directly above the head of the creature.

We do not know much regarding the exact form of belief which the ancient Japanese had in this mythical creature, but it appears to have been believed to be unique, that is, that only one *kirin* existed at the same time, being called into existence under the conditions before detailed. We have only met with one instance where two *kirins* are depicted together; this is upon a very ancient iron dish, damascened with silver, recently added to the Bowes Collection. This curious specimen of Japanese Art,

* A man endowed by nature with an incomparable understanding, and a more than human penetration; a man capable to dive into the mysteries of divine and supernatural things, and withal so full of love towards mankind, as to reveal his discoveries for their common benefit. There are famous, as such, the two Chinese Emperors *Gio* and *Siun*, the memory of whose excellent government, and the great discoveries they made in the knowledge and virtues of plants, will always be dear to that Empire; *Koosi* and *Moosi*, two Chinese Philosophers; *Siaka*, an Indian Philosopher, and great discoverer of supernatural truths; *Darma* in China, and *Sotoktais* in Japan, both founders of particular sects, and persons of an unspotted holy life.—*Kæmpfer's History of Japan.*

which has all the evidences of being many centuries old, probably a work of the warlike or iron age of Japan, was doubtless a commemorative piece, recording some reputed event of consequence to the Empire.

Kæmpfer gives, in his "History of Japan," a drawing of the Japanese *kirin*, and also another drawing of what he says is the *kirin* according to the Chinese rendering. The latter represents the animal commonly known by the term *kylin*, and we gravely doubt if it is intended to represent a creature in any way akin to the peaceful light-footed *kirin* of Japan. An animal very similar to it in outward appearance is frequently seen in works of Japanese Art, but this, we are informed by natives, is intended to represent the lion. The rendering is strictly conventional, and we are of opinion it is copied from the Chinese *kylin*. There are no lions in the Japanese islands, and therefore the ancient artists, in their entire seclusion, could arrive at no correct ideas with regard to the king of beasts, no ideas at all save from the few art works which reached them from China or the Corea. Although greatly modified in details, and endowed with supernatural powers, the Chinese *kylin* has no doubt been derived from the lion; the proportion of the head, the ample mane, the feet with hooked claws, and the tufted tail all clearly point to the lion as the original source of the idea from which the Eastern mind created the fabulous beast. In Japan the *kylin* does not appear to be understood, while the conventional form, representing the lion, is of constant occurrence in works of art. Plate I., Fig. 3. On being shown one of these drawings, a Japanese, with whom we were conversing, unhesitatingly uttered the word "*shishi*," which signifies "a lion;" and, on being interrogated, he stated that the drawing was intended to represent the natural lion, and not a fabulous beast.

The *shishi* is frequently introduced in Buddhist subjects, sometimes along with the elephant *(zo)*, and clearly with a similar intention, both the lion and elephant being natives of India, the birthplace of the religion of Buddha. We shall have to allude to this part of our subject again when we come to speak of mythological art-subjects.

Kæmpfer gives two additional kinds of chimerical animals, to which the names *suugu* and *kait su* are attached; but his descriptions afford literally no information relative to their attributes or significance. The *suugu* is somewhat like a tiger in shape and marks, but not of a very ferocious aspect, and has the flame-like appendages apparently common to all the Japanese fabulous animals. We do not remember having seen this creature in any work of art. The *kait su*, on the contrary, is often introduced by Japanese artists. Beautiful representations of this animal occur on the doors of two valuable lacquered cabinets in the collection of His Royal Highness the Duke of Edinburgh. On Plate I., Fig. 4, we give a drawing of the *kait su* as most commonly represented by the Japanese.

But of all chimerical animals the tailed tortoise *(kame)* is unquestionably the favourite, and most frequently introduced in works of art. Unlike the other fabulous creatures, which are altogether unnatural in appearance, and born of the imagination,

it is perfectly natural in the form of its body, differing only from the ordinary tortoise by the addition of a long hairy appendage or tail. As this creature is not believed to be endowed with any supernatural gifts, it would, on that account perhaps, be more correct to call it an emblematical animal. The Japanese believe that the tortoise lives, under favourable circumstances, for several hundreds of years; they have accordingly accepted it as an emblem of longevity, and introduced it with that significance into every department of their art works.

We have not been able to learn the reason for adding the tail,—it may be an artistic caprice, for it is often painted in several bright colours, or it may be with the idea of indicating great age, the tail being supposed to grow only after the lapse of centuries.

The names given to this tortoise by Kæmpfer is *mooke* and *minogame*, but we have been unable to find the words in any other authority. *Minogame* is certainly given in Titsingh's work, but evidently taken from Kæmpfer.

Titsingh, in his interesting "Illustrations of Japan,"* details the ceremonies observed at the Court of the Shôgun on the evening of the third day of the first month of the year, and adds—"Each prince presents the Shôgun with a varnished cup, on which are painted, in gold, representations of cranes, *tortoises*, fir-trees, and bamboos, as determined by a special regulation." All these ornaments are accepted emblems of longevity, and therefore the cups are expressive of new-year wishes for long life.

It is absolutely impossible to enumerate the ways in which the emblematic tortoise is presented in Japanese Art; it appears in every variety of treatment, and in every kind of material. In porcelain and faïence it is formed into dishes, teapots, bottles, and tasteful ornaments, and painted on all descriptions of Keramic ware; it is carved in wood and ivory; cast and wrought in metal, forming ornamental perfume-burners, and other articles of utility; fashioned into lacquer boxes; and introduced as an expressive ornament on all objects finished in lacquer.

There only remains one other chimera belonging to the Japanese, and, artistically speaking, it is unquestionably the most refined and beautiful of all their creations. This is in the form of a bird, of rich plumage, furnished with a superb tail, of long waving feathers. It is somewhat difficult to give the true pronunciation of its name according to the Japanese, there not being an English equivalent for the first sound of the second syllable of the word. Listening to a native repeating the name, we wrote it down *ho-ho*, but the usual sounds of these letters produce by far too hard a result. Hepburn spells it *howo;* and although his method is rather better, it falls short of conveying the liquid sounds of the Japanese. Many years' use of our original spelling has naturally made it agreeable to our ideas, and, with these

* *Illustrations of Japan;* consisting of Private Memoirs and Anecdotes of the reigning dynasty of the Djogouns, or Sovereigns of Japan; a description of the Feasts and Ceremonies observed throughout the year at their Court; and of the Ceremonies customary at Marriages and Funerals, &c., by M. Titsingh, formerly Chief Agent to the Dutch East India Company at Nagasaki. 4to. London, 1822.

few words by way of explanation, we shall continue to adopt it in the present Work.*

On Plate I., Fig. 5, is given a copy of a spirited rendering of this fabulous bird, from a roll of native hand drawings (Beck Collection). In the original it is in rich colours, such as scarlet, yellow, light and dark blues, light and dark greens, &c.

The *ho-ho* is a great favourite with the Japanese artist, and he never fails to depict it with elegance and gracefulness. As a purely decorative object it gives almost unlimited scope to the designer, who can with facility dispose the wings and pliant tail plumage to suit any form of object; an example of this may be seen on the centre dish in Plate XVIII.

Like the generality of the chimerical animals, the *ho-ho* appears more frequently in ancient than in modern art-works, having been introduced at a time when its existence was more firmly believed in than it is now. The Japanese who have been brought into intercourse with Europeans and Americans have doubtless lost many of their national ideas, but in the interior of Japan the priests teach, and the natives still believe, the fabulous stories of the Gods and ancient heroes of their Empire. The belief in connection with the *ho-ho* is that it dwells in the higher regions of the air, out of the sight or knowledge of man, and descends to earth only at the birth of a great warrior, philosopher, or law-giver—of some person, in short, who is to exercise an important and beneficial influence upon the country.

In art the bird is treated in various ways, from which fact we infer that there are no strictly prescribed rules for its delineation. Its head, body, and wings do not differ very materially in the representations, but its tail is seldom found alike in two examples; sometimes it closely resembles natural feathers, at others it appears as on Plate I.; in some cases the likeness to feathers altogether disappears, and it is depicted as an elegant flowing mass of conventional scrollwork. When two birds are represented together it usually happens that their tails are differently designed.

The portion of our Essay we now enter upon, the subject of which may be called Graphic Delineation, is one to which it is most difficult to do full justice; at the same time it is of the greatest interest to the student of Japanese Art. It embraces the methods of representing graphically and artistically objects of nature at rest or in motion, and the modes of expressing, by simple delineation, ideas or fancies present in the mind of the artist.

We will preface the few following notes by desiring our readers to bear in mind that all branches of Japanese Art are decorative, and that the correct principles of decorative art vary materially from those which of necessity obtain in pictorial

* Kæmpfer calls the bird by the name "*Foo*," but gives the same characters for it as are given in Hepburn.

art. The Japanese are, in every sense of the word, devoted students and admirers of natural scenery; yet there is no record of their having essayed to portray landscapes after the methods accepted by us as artistically correct; still there is scarcely an article of common everyday use throughout their land upon which there is not an impress of their love for nature's handiwork, or which is not an essay of artistic skill. The Japanese have had no Turner, Cox, or De Wint, but yet their artists have seldom failed to produce works more or less beautiful and interesting. We have our treasures of art hanging in the closed mansions of the wealthy; and the generality of our manufactures and our articles of everyday use are more or less ugly. Here art and taste and beauty are for the wealthy; the poor must needs forget that there are such things in existence. In Japan, the poorest peasant has his tastefully decorated saké-cup or rice-bowl of porcelain or lacquer, and enjoys his graphically painted fan.

What we wish our readers to understand by the term Decorative Art, we may here briefly describe. It is not art, like an oil painting on canvas, or a drawing on paper, framed and glazed, valuable and beautiful in itself; it is the art which adds beauty and interest to objects of utility and to the common articles of everyday life. The distinction is this: a drawing on paper, framed and glazed, can be hung anywhere, or, simply mounted, it may be shut up in a portfolio; such a drawing represents high art, and perhaps displays the greatest effort of human intellect and of skill in delineation; on the other hand, a drawing on a fan, treated with reference to the object to which it is applied, and still full of beauty, interest, and expression, is a representative of decorative art.

There is no reason why decorative art should be looked upon as ignoble; indeed, it has a noble mission to fulfil. No other description of art can be so widely spread, or can exert so beneficial an effect on all classes of mankind; it is the only art which can be linked with every waking hour of our lives, which can meet us at every turn. Speaking of decorative art, of course in its highest development, Ruskin says:—"Observe, then, first. The only distinction between decorative and other art is the being fitted for a fixed place; and in that place related, either in subordination or in command, to the effect of other pieces of art. And all the greatest art which the world has produced is thus fitted for a place, and subordinated to a purpose. There is no existing highest-order art but is decorative. The best sculpture yet produced has been the decoration of a temple front; the best painting, the decoration of a room. Raphael's best doing is merely the wall-colouring of a suite of apartments in the Vatican, and his cartoons were made for tapestries. Correggio's best doing is the decoration of two small church cupolas at Parma; Michael Angelo's, of a ceiling in the Pope's private chapel; Tintoret's, of a ceiling and side wall belonging to a charitable society at Venice; while Titian and Veronese threw out their noblest thoughts, not even on the inside, but on the outside of the common brick and plaster walls of Venice."

It must not be understood that, in quoting Mr. Ruskin's glowing words, we claim for the decorative art of Japan any such high position as is readily accorded to the works of the great masters he alludes to; in short, the art of Japan cannot be called monumental art at all. We simply ask for the Japanese phase of decorative art that it shall be looked upon as a development unique in itself, and perfectly satisfactory so far as its office extends. It has been condemned in many quarters, by men who have never studied it from a correct point of view, and who have not thought it worth while to ask themselves if it is just to compare it with the advanced and highly cultivated works of Western genius and science. "The Japanese artist knows nothing of perspective," "he does not understand aërial effects," are remarks frequently made concerning the nature-adoring islander of the East; but we question if any Western artist has ever loved nature with a keener sense, or studied more attentively her wondrous works, than the humble decorative artist of Japan. He knows and uses as much of perspective as his works require, and quite as much as is commonly found in the most correct efforts of other countries; he is infinitely more appreciative of, and truthful to, the principles of nature in his representations of animate and inanimate creation than any Western artist, while as a colourist he is not surpassed by him.

If there is one thing more than another that claims the admiration of the student it is the power of expression, combined with simplicity of treatment, which Japanese Art almost invariably displays. Many instances of this graphic delineation will be given in the following pages, while, from the extreme and sometimes insurmountable difficulty of reproducing original works in anything like their integrity, the attempt to do justice to them by description would be hopeless.

The term graphic delineation, as used here, must not be understood to refer to drawing only; it includes the representation of any object or idea in any material; but it does not refer to the material so much as to the characteristic method adopted to represent the object or express the idea in that material.

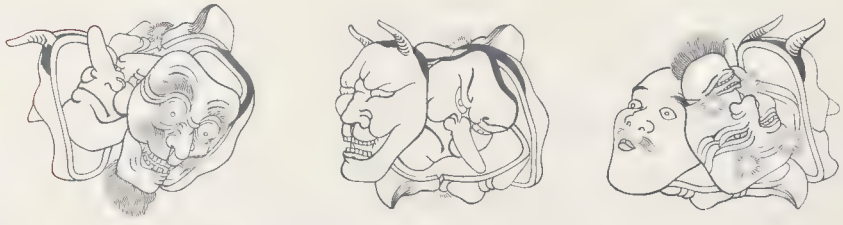
It must be freely admitted, by all who have paid any attention to Japanese Art, that its weakest department is that into which the human figure enters. There is a strange conventionalism, not easily accounted for, which nearly always presents itself in a Japanese rendering of the figure; it is not the same conventionalism which is observed in the miniatures of early manuscripts, or the quaint glass of the twelfth and thirteenth centuries, in Europe; nor is it indicative of a total disregard for, or ignorance of, anatomy; but rather bears indication of traditional caprice or popular mannerism. No doubt the clumsy and withal gorgeous armour of ancient times, and the peculiar stiffness of the national costume, had much to do with this conventionalism. That the Japanese artists are not incapable of representing the human figure in the manner we consider artistic, is clearly shown by an inspection of the beautiful and expressive ivory carvings which have come from their country. That they study anatomy there is conclusive proof. In the International Exhibition of 1874 there

was shown an ivory skeleton, about nine inches high, in which every individual bone was distinct, and carved with the greatest precision and fidelity to nature. This truly wonderful little work must have been the result of most careful study and accurate investigation; but it is quite impossible to do justice to its merits in a description without appearing to exaggerate. On the other hand, it must be allowed that it does not prove that the artist was equally versed in the subject of muscular development, the subject of which requires the practice of dissection. We are led to believe that the human body has not been systematically dissected for scientific purposes by the Japanese; but some little knowledge of its internal structure and organs must have been acquired by some means, or their curative system of *moxa* burning could not have been so fully developed as it appears to be.

The Japanese are fond of certain kinds of athletic sports, particularly wrestling; and in their drawings of athletes the muscles are invariably represented unnaturally developed. This practice seriously mars the otherwise truthful and expressive character of the delineation. We say that the muscles are invariably exaggerated; this applies to all drawings of athletic sports, save those intended as caricatures, in which may be traced every imaginable deformity and attenuation of which the human frame may be supposed to be capable, thus imparting to the drawings a most ludicrous character.

While examining the better class drawings of the human figure, the student of Japanese Art cannot fail to be struck with the life-like action they express. These drawings are rarely highly finished or minutely detailed; sometimes half-a-dozen strokes of the brush complete the figure. In this branch of graphic delineation the Japanese artists equal the French sketchers.

To find the highest development of facial expression portrayed by the Japanese artists, we must look to their wood and ivory carvings, bronzes, and theatrical masks:



GROUPS OF THEATRICAL MASKS FROM A JAPANESE BLOCK BOOK.

in the carvings, every passion which belongs to humanity, and every shade of humour, is to be traced on their expressive faces; and in the masks every abnormal development and every extravagant distortion which the human features could be supposed to suggest to the most fanciful imagination is presented.

It is unquestionably the expressiveness of Japanese Art which imparts to it its high claim upon our attention. There may be, in the generality of instances, indications of a peculiar carelessness of mere technical art or studied skill in outward form; but we cannot avoid realising that there is present that which appeals directly and very strongly to the imagination; which creates strong emotions in the mind, rather than merely satisfies the eye. Now this is by no means the case with the generality of European Art, where more attention is paid to the gratification of the eye than to the stirring of the soul with varied emotions. Japanese Art springs from the brain, and does not affect the studied and laboured renderings of the Western modern schools; and thus it speaks directly to the mind, not with one voice only, but in strains powerful or weak, according to the strength of each individual imagination.

If we take up carelessly a sketch of a figure, or group of figures, such as are readily to be found in the block books or off-hand drawings of the Japanese, at first sight we are simply struck with the simplicity and spirit of the delineation; on second view we begin to marvel how so much that is suggestive can be told by so few touches; and at this point the mere delight of the eye ceases, and our minds take hold of the matter, finding an intellectual exercise of such magnitude, in proportion to the humble cause, that they are drawn into communion with the artist's soul, and find that the drawing is but a symbol of some great moral reality, after all. Do we often meet with sketches by our Western artists of which the same may be said? We have, indeed, something to learn from the artists of Japan; and it will be well for us when we acknowledge that all that is perfect does not of necessity belong to our boasted civilisation, or spring from our high state of mental culture. We question if we have an artist or poet amongst us who loves nature more truly or ardently than does the untutored artist of Japan.

We before mentioned that anatomy must be in some way studied in Japan, but it is quite clear that it is not studied from a scientific point of view. Indeed, the early Japanese held an extreme dislike for touching a dead body, and believed that to do so was to become defiled. So far as we have been able to learn, the artists do not study from the nude figure in any systematic manner, but rather depend upon their natural quickness of perception, laying greater stress upon the expression of action, or some passion or sentiment, than upon the correct drawing of the figure in all its details. Every facility is given for the study of the nude, for it is a custom for the poorer classes to go sparingly clad in warm weather; this may be seen to be the case from countless native drawings, but nevertheless the artists of the country do not show any love for delineating the nude figure for its own sake. Men wrestling, playing practical jokes upon one another, or engaged in games of amusement or skill, are frequently depicted naked, or almost so, not for the love of the nude, but simply because the artist saw naked men engaged in such occupations before his eyes every day.

Some of the most satisfactory representations of the human face and figure are to be found in the decorative paintings which are hung behind Buddhist altars. These paintings are remarkable specimens of delicate and skilful manipulation, resembling in this respect the finest miniatures of the middle age manuscripts. As might be expected, they are treated in a severely religious style, like that of the *icons* of the Greek Church; and are most accurately detailed, painted in full-toned colours, and elaborately gilded. The decorative character of the drawings is carefully maintained throughout, by the avoidance of much relief shading and all cast shadows. Generally speaking, the Japanese artists do not introduce much shading, preferring the simplicity of outline drawing, so suitable for their description of decorative work.

In our foregoing remarks, our readers must not understand us to have alluded to the stiff and severely conventional figures which are to be seen upon some descriptions of the Keramic wares made in Japan, such as the modern Hizen porcelain and Kaga ware. These figures are evidently traditional in the districts, and the porcelain painters go on copying them almost by instinct. The subjects commonly found on the Hizen or Nagasaki ware are warlike, with the figures of noted warriors and heroes, clad in their cumbersome many-jointed armour of steel, lacquer, and silk, very gorgeous in appearance, but far too stiff and angular to be graceful in reality or representation; or theatrical, with the figures clad in fantastic garments, imitating butterflies or birds; or scenes of court life, with the figures of nobles or ladies, clothed in the stiff and many-folded brocade costumes of ceremony.

On the Kaga ware, groups of aged men, and theatrical and court scenes, are usually depicted; but, although very conventional, they are quite different in style to the Hizen mannerisms.

In Japan all matters of costume have been regulated by strict rules, from the earliest times until very recently, when the intercourse with Western nations broke them down. All classes of society had prescribed costumes and modes of wearing them, and they were of such a fashion as to render graceful drapery lines impossible. Such being the case, it is not surprising that in Japanese Art we find drapery very indifferently represented, with more attention paid to its ornamentation than to its disposition in graceful folds and flowing lines.

In sculpture the Japanese have reached their highest standard in the representation of Buddha, and notably in that wonderful work in the temple of Kama Koura. Much has been written and said about this wonderful statue; but the remarks of Mr. James J. Jarves, the talented writer on Art, appear to us to be most suitable to our present purpose, and we therefore quote them *in extenso*. "The highest use to which the art of the Orient has ever put the human figure is very happily exemplified in the statue of Daïboudhs at Kama Koura, in Japan, more than six centuries old; a bronze effigy of Buddha sixty feet in height, sitting with his knees doubled beneath him on the customary lotus flower, forming a colossal statuesque whole of severe

grandeur, and even majesty, combined with extreme simplicity of appearance and treatment. The great Hindoo reformer is enjoying his nirvana or the ecstatic disregard of outward things which he held out to his disciples as their final compensation for various probatory reincarnations on the earth and having extirpated every feeling which unites the heart to the world and its fleeting pleasures and illusive hopes. Absorbed in the Eternal Soul, and forming an integral part of it, yet according to some believers conserving a complete individuality, whilst others hold to its entire loss, in either case the soul no longer suffers changes or modifications of its everlasting beatitude. Christian Art presents no motives equally abstract and destructive to all the common forms of human self-consciousness. In every example we find absolute individuality, active or passive, but positive of some degree. But in Daïboudhs there was to portray a human face reflecting a sentient soul absorbed in its own impassive bliss, having attained to all knowledge, yet disclosing none of it, baffling all inquiry into the unknown, and promising as consolation for all personal ills a like impersonal happiness, or else an absolute annihilation, just according to the interpretation each believer gave to this spiritual riddle. The artist has met with no common success in dealing with so mystical an idea. Retaining the general characteristics of the human model, largely and majestically conceived, he has constructed this gigantic statue, which, while suggesting man, inspires less awe from its massive severity of form than its inscrutable calm and measureless distance from mundane interests and cares. Whether as an immense idol for the unlettered, or an eloquent symbol for the uncultivated, it is wonderfully impressive. Long wave-like ripples of drapery flow over its shore-like limbs; a headdress of shells forms an effective ornament, whilst the broad contours and masses, and the unspeakable repose and benediction which illumines its every feature, each and all harmoniously unite into a stupendous image of intensified enigma. A people who could thus embody the most illusive of metaphysical mysteries must have had an exceedingly lofty conception of the capacities of art."

With such a key as this, the student of Oriental Art must look with far deeper interest upon the numerous representations of Buddha which have come from Japan. They all bear more or less the semblance of the great statue at Kama Koura, and are one and all remarkable for the air of holy calm and passionless repose of soul and body which characterises it. Speaking of such representations, Mr. Jarves remarks—"Various expressions are given to the Buddhas, but all reflecting this supreme repose and joy in nirvana as the finality of many wearisome incarnations in flesh, undergone to attain thorough purity of soul by personally overcoming every earthly passion and weakness. It is at once seen that the Oriental sculptor, in obedience to his abstract motive, was obliged virtually to reverse the practice of his Grecian brother. He tried to make men god-like on the physical and intellectual plain of well understood human constitution. The former proposed to himself the more arduous task of sinking both into an abstract spiritualisation, negativing all merely human faculties and ambitions

and creating an ideal form which should suggest a consummate, perfected bliss, destitute of every earthly taint or reminder."

The natural habits and ways of life of the quadrupeds which are familiar to the artists of Japan supply many choice studies for graphic delineation, and much artistic skill is displayed by these cunning draughtsmen in their portrayal. The most remarkable peculiarity observable in the generality of Japanese drawings of animals is their simplicity, a few lines only being employed to represent an animal, and to express the most violent exertion, or the most profound repose. Of all the larger quadrupeds the horse is the greatest favourite, and is invariably delineated with force and character; and, indeed, in many instances skill of no mean order is displayed in foreshortening. We have already alluded to the drawing of the horse in a votive picture, and to the unusual way the artist chose to delineate it, with two brushes and up-side down, as a test of skill; but we may here state, that a very large proportion of the high class drawings of animals which we have had the opportunity of examining bear evidences of most rapid execution, and a power of graphic delineation certainly unequalled by the artists of any other Eastern country. It may be questioned whether this impulsive, off-hand style of drawing is in itself conducive to real progress in art; and whether, being so fascinating in itself, it tends to direct the mind and hand to more sustained efforts and more matured works; but it cannot be doubted that it displays great freedom of hand, quick perception, and an intimate knowledge of nature. It is a strange thing that the simplicity we have been speaking of should be so much sought after by the artists of Japan. Judging from the marvellous delicacy and minute and accurate detail in all the art manufactures of the country, it would be reasonable to expect to find, in drawings of animals, almost every hair shown, and every detail depicted, with microscopic accuracy. While examining these graphic sketches, one cannot help feeling that in every case the artist has endeavoured to call to the mind of the observer some characteristic and natural habit of the animal he has drawn, rather than the outward semblance or peculiarity of the animal itself; thus tameness, wildness, affection, ferocity, gracefulness, swiftness, suppleness, or playfulness, are in turn suggested to the mind by these drawings as readily as they would be conveyed by the pen of a poet.

Birds are still greater favourites than animals with the Japanese artists, and, as might be expected, are drawn more frequently, and with greater skill and care, than any of the four-footed animals. The same power of graphic delineation observable in the representations of animals, is still more remarkable in the case of birds, whose soft plumage renders them fit objects for the quick and feathery brush-strokes of the Japanese. Some of the most artistic and beautiful drawings are those which are executed with the fewest applications of the brush, and shaded by graduated pressure only. Such drawings cannot be satisfactorily reproduced, either by wood engraving or lithography; we are therefore compelled to omit illustrations of them in these pages.



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黄鳥
錦鶏


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鳧


鶴


孔雀

On Plate K. are reproductions, in autotype, of eight leaves, from books of Japanese drawings, in the possession of W. C. Alexander, Esq. These represent a more elaborate treatment, which is, notwithstanding, characterised by all the force and artistic skill of the cleverest off-hand sketches.

Of all the birds of Japan, the crane is the best beloved of the native artists; and it is invariably depicted with a feeling and character which it is almost hopeless to attempt to imitate. Both resting and in flight, its position is always represented in the most natural and life-like manner; and one examines few drawings of groups of these birds without finding satisfactory proofs of Japanese skill in foreshortening. But it is unnecessary to individualise any of the birds introduced by the native artists, for all varieties are drawn with equal truthfulness and graphic power. On Plate L. are given some facsimiles of Japanese woodcuts, reduced by photolithography, from the pages of one of the common school books of the country; they are remarkable instances of the artistic effect which a few lines and touches can produce, when applied by the hand of a master.

Throughout the coloured Plates of this Work illustrations of bird drawing are to be found, but particular attention may be drawn to the Kioto dish, with wild geese, Plate XXXIX., and the Satsuma tray, Plate XVI, the former of which is a fine specimen, worthy of the best artist in Europe.

The Japanese are very skilful in the representation of fishes, which, however, do not supply the same range for study as do animals and birds. Nevertheless, they are very frequently met with in works of art, and are invariably well drawn. Four pages from a book of drawings of fishes are reproduced on Plate K. The works from which we have photographed all the illustrations on this Plate are splendid specimens of graphic delineation throughout. All the drawings are coloured in quiet low-toned colours, which clearly proves their age and high class nature. The generality of the modern drawings which have come from Japan bear evidence of a falling off in originality of treatment and perfection of colouring; the importation into Japan of the crude pigments which modern science has introduced, has, doubtless, done much to impair the refinement of the native taste; but it may be that the Japanese, receiving these brilliant colours from the West, fancy that we must admire them, and therefore use them lavishly in the works intended for the European market.

Of insect drawings it is unnecessary to speak in detail; like everything the Japanese artist essays, they are treated with full justice. Insects, of course, do not present many points to the view; neither are they susceptible of much artistic expression; we accordingly find them generally introduced as adjuncts, in drawings of birds and flowers, and always carefully depicted. We have met with one remarkable specimen of the artistic treatment of insects; it occurs on a Kioto vase, in the possession of John Grant Morris, Esq. On a broad band round the vase are depicted a number of insects marching like soldiers, bearing weapons and other objects: the

whole composition is treated with considerable force and humour, and conveys the idea of a very important ceremonial. When insects are represented alone, for their own beauty, they are finished with the accuracy of an entomological study.

We have already said much on the subject of vegetation, and have little to add here, excepting a few remarks on the modes of delineating it in art works. In the quaint pictures on fans, in block books, on screens and lacquer-work, complete trees are rarely represented; indeed, it is seldom that the Japanese artist reproduces entire trees, save in their dwarfed form. A branch thrown artistically across the picture; a cluster of bamboos, rising from the ground and disappearing at the top line, giving a most graphic idea of their tall and slender growth; graceful racemes of the wistaria, pendent from branches disposed at the upper part of the picture, and waving in the summer air; and spiky sprays of the favourite *mume,* alone, or associated with branches of the fir or bamboo, are the most usual methods of introducing trees in pictorial representations.

Many of the ordinary printed books of the country contain studies of trees as they appear during the different seasons of the year, as seen by daylight and moonlight, and in wind, rain, and snow-storms.

All these studies are drawn with a freedom, power of expression, and truthfulness to nature, which place them abreast of high art work, and which is calculated to surprise those who examine them for the first time, especially if they hold the popular notion that there is little true art appreciation amongst the natives of Japan. In one book, amongst the many before us as we write, are about eighty distinct studies of the kind alluded to; and we only regret that they are of such a nature as to render it impossible to reproduce them in these pages without destroying their greatest charms. On the examination of such sketches one thing is quite evident: the Japanese artists are open-air sketchers, and attentively watch and record the natural changes which vegetation undergoes during the passing seasons, and the apparent alterations and effects produced upon it by the different lights of the day and of the night.

The Japanese artists are particularly fond of moonlight effects, and cleverly delineate the forms of peculiar kinds of vegetation by throwing them across the moon's disc. Of course, they appear quite black, and in hard contrast to the white background of the moon; yet their individual characters are so graphically portrayed, by the outlines only, that they are distinguished with perfect ease.

On Plate M. are given illustrations of six pages from a book of Japanese paintings on silk. These are emblematical of the six seasons, or rather of the festivals held in their honour by the natives of Japan. In each drawing it will be observed that different flowers are depicted; these have distinct meanings or significations, and are introduced as ornaments in the dwellings of all classes on the respective festival days. The book was painted by an artist named Goeku-do-gen-yé, about sixty years ago, and is now in the possession of James L. Bowes, Esq.



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Page 1 is emblematical of the first season, or the New Year Festival, and the flower represented is *fuku-ge-so*. The streamer-like object is usually made of rice straw, and hung up during the festivities. The lobster is the new year delicacy, and the shuttlecock sets forth the popular game of the season.

Page 2 expresses the second season, *Hena*, or the Feast of Girls, and the flower is the cherry blossom, or the emblem of March, the month of the festival. Dolls ornament the houses during the festivities.

Page 3 is emblematical of the third season, or the Feast of Boys; and the *kakitsubata*, the flower of May, is introduced to represent the month of the festival. The armour is to express the feeling which should animate and excite in the youthful breast the ambition to become a great and renowned warrior.

Page 4 expresses the fourth season, or the festival *Tenabata:* the flower delineated is the accepted flower of the season, *hagi*. On the night of *Tenabata* music and poetry are the favourite amusements. The *koto*, the chief Japanese musical instrument, represents the former, while the ornamented slips of paper represent the latter. It is upon such sheets of paper that the poetry special to the occasion is written. Every-one in Japan who can write at all does so on this day, with a desire to gain skill in the art.

Page 5 sets forth the fifth season, and the Festival of Happiness, and its special flower, the *kiku*, is depicted along with the *sake* cup and a bag of money. In the cup are written the characters signifying long life. As we have already alluded to this important festival,* it is not necessary to again describe it.

Page 6 is emblematical of the last season of the year, called by the Japanese *Saibo*. The dwarf tree in the flower-pot is a *mume*. At this season fish are caught in great quantities, to be cured for the new year's festival.

All the drawings are executed in the most careful manner, with both transparent and body colours, and are singularly effective in the originals. The autotype reproductions in our plate, to a great extent, fail to convey a true idea of the drawings, chiefly on account of the difficulty with which reds and yellows are photographed.

An examination of the charming little medallion drawings, which are constantly met with in Japanese art works and illustrated books, clearly proves that their artists have a great love for expressing in each some definite idea. Sometimes this is done by the introduction of vegetation, and sometimes of other objects. Wind is graphically expressed, by a few bent grass blades; by a wafted branch of drooping willow; by a tree with every pliant branch bent in one direction, and its leaves quivering; by a bird, powerless, and drifting with sideward motion; or by a man, bent forward, and holding on his hat with both hands. Rain, gentle as that of summer, is expressed by a few almost perpendicular lines, wide apart and much broken; spring showers, by thin lines, slightly opaque, falling upon early vegetation; and winter rain,

* Pages XVI, XVII, *ante*.

by heavy lines, closely placed, very oblique, and falling at different angles, as the unequal and fitful gusts of wind deflect the drops. Clouds, high and fleecy, are indicated by a few curved lines placed far above the tops of mountains or tall-growing trees; when low and rain-charged, they are disposed in horizontal masses across the outline of a mountain. Mist is depicted somewhat in the manner of the rain-clouds, but by thinner and lighter layers crossing objects nearer the ground, such as rocks and trees. A fog on the sea is always cleverly shown, by the total absence of anything save the immediate foreground and the tops of a few masts and sails of vessels; a fog at sea, by the tops of the masts and outlines of the sails only, placed about the centre of the picture.

This branch of Japanese Art might be enlarged upon indefinitely; but we have said enough to show how deftly, and with what simple means, the Japanese artist tells his loving tales about nature; and it is this habit of story telling which gives the piquant character of all the works he turns from his hands. Look over a group of Japanese fans; they are painted simply, and perhaps roughly; but take them up one by one, and name them. Spring-rain fan, moonlight fan, sunset fan, snowy-pine fan, rainbow fan, emblem-of-spring fan, summer-wind fan, would probably be amongst the pretty titles which their graphic little pictures would suggest even to the cold and unpoetical mind of the West. There is much to be learned from a box of common paper fans, which cost about a penny a-piece in the streets of Yedo.

But we must return to the subject of vegetation. The most truly artistic efforts of the Japanese artists are those which display the simplest modes of delineation, and are generally executed in Indian ink only. Many descriptions have been given by those who have had the opportunity of watching the natives at work, and all bear witness to the remarkable quickness of imagination and execution they display. A traveller in the country relates that on one occasion he had the pleasure of observing a screen painter at work in his studio, which consisted of a portion of the house, screened off from the rest by his own finished productions, but open to the street; being struck with his great freedom of hand, he requested him to draw a bunch of grapes; this was given as a difficult task and test of skill, for the traveller had in his mind the laboured works of his own country, and naturally expected that, from the time required to depict the fruit, the artist would laugh and shake his head. Judge of his surprise when the artist seized a piece of screen paper, and, dipping the point of his thumb into a dish of Indian ink, proceeded to make a number of softly shaded crescent-like forms close together. Thinking he must have been misunderstood, but saying nothing, he watched with growing interest the rapid movements of his artistic friend. The crescent forms being finished, his first finger and thumb were together dipped into the ink and transferred to the paper, and with a few rapid movements produced two shaded forms of irregular outline. With his thumb-nail he

added three dark lines, and sundry other trifling touches, and politely handed the finished sketch, which displayed a bunch of plump round grapes, with leaves and stalks complete. This is by no means a bad illustration of the ready methods resorted to by the Japanese artists in representing simple objects, for which they are justly celebrated. While speaking of the artist painting the horse in a votive picture, we mentioned that he was amusing himself with a test of skill, and it appears that it is a somewhat common practice amongst the brethren of the brush to indulge their fancies in a similar fashion. We have one illustration in a Japanese book, which shows an artist seated upon a stool, opposite a screen, which he is painting with no fewer than five brushes, one held in each foot, one in each hand, and one in his mouth. This is doubtless an exaggeration. Another humorous sketch on the same page shows the artist to be of such transcendent genius, and the horse he had been painting proved so life-like, that it became endowed with vitality and ran away from the paper. The amazement of the artist is cleverly expressed.

In examining the Indian ink sketches of the Japanese, we cannot fail to be struck with the remarkable freedom, combined with the great accuracy, which they display. Outline, as a rule, is avoided, and each detail appears to be finished with one application of the brush. We have an example of this—a drawing of a bird resting on a spray, with flowers and leaves. There is not a particle of outlining in this sketch; each feather, branch, leaf, and flower petal is executed with a single brush stroke, so graduated in its pressure as to produce all the effects of light and shade; a few dark lines on the bird and leaves and a few dots complete the drawing. Notwithstanding the simple means and freedom of execution which the artist adopted, the result is truly beautiful, and in every way pleasing to the eye.

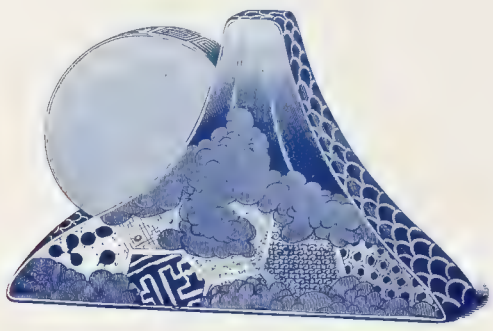
We shall conclude this department of our essay by briefly mentioning the principal inanimate objects introduced into works of Japanese Art, and the characteristic manner of representing them.

Throughout the entire range of Japanese Art there is one peculiar form introduced, that of a truncated cone, with gently curving sides; this represents Fusiyama, an extinct volcano, which rises about a hundred miles from Yedo. It is held in the highest admiration by the natives of the empire, on account of its great beauty and religious associations. E. B. de Fonblanque,* speaking of Fusiyama, says:—"If there is one sentiment universal among all classes of Japanese, it is a deep and earnest reverence for their sacred mountain, Fusiyama—the temple, the grave, and the monument of the father of their faith. Two hundred centuries are supposed to have elapsed since, created by a convulsion of nature in a single night, Fusiyama reared its proud crest, and challenged the worship and the love of the millions who, from the extreme ends of the island, gazed with awe and devotion upon its snowy peak as it glittered for the first time in the morning sun, or faded into the mist of evening. And this

* "Niphon and Pe-che-li; or, two years in Japan and Northern China." London: Saunders, Otley & Co. 1862.

reverence has survived time and change; has grown with the growth and strengthened with the strength of the Japanese people. Fusiyama is their ideal of the beautiful in nature; and they are never weary of admiring, glorifying, and reproducing it. It is painted, embossed, carved, engraved, lacquered, modelled on all their wares; men carry it in their pockets, women wear it on their persons, and children by the road-side build miniature Fusiyamas of mud, as our own make dirt-pies. While all share in the admiration, it may be doubted whether they partake alike in the religious associations connected with Fusiyama, or in the perfect confidence with which the mass of the people view it, not only as the shrine of their dearest gods, but the certain panacea for their worst evils, from impending bankruptcy or cutaneous diseases, to unrequited love or ill luck at play. The annual pilgrimage is accordingly performed by thousands upon thousands. If attended with beneficial results, the gods are praised and Fusiyama is glorified; if otherwise the pilgrim has the melancholy satisfaction to know that his own sins are at fault and require further expiation. Men of rank never take part in these pilgrimages, and women are only allowed to do so once in every sixty years."

Many quaint conceits are produced by the artists of Japan, in which the mountain takes a prominent place. They are met with in metal work, lacquer work, and works of pottery and porcelain. The following woodcut, of an ornament in porcelain decorated with blue, represents a moonrise, the full disc appearing from behind the sloping sides of Fusiyama.



ORNAMENT OF OWARI PORCELAIN.

Fusiyama rises to between fourteen and fifteen thousand feet above the level of the sea, and is distinctly visible from the outskirts of Yedo. It is the appearance it presents from that point which is most frequently depicted in native drawings. The Japanese are, however, not content with representing it from one point of view, or as seen under one condition of the atmosphere. Books are printed wholly devoted to representations of the sacred mountain as seen from almost every point of the compass, in sunshine and rain, intersected by clouds or with its top disappearing in them.

One of these books is in our possession. It contains twenty-four double page views, into every one of which Fusiyama is introduced in a different position and with varied outline. We give a copy of a page from another book, which shows the peak of the mountain, as seen from the sea.



FUSIYAMA, FROM THE SEA

The top of the mountain is covered with perpetual snow, amidst which stands the temple of Fusiyama, the goal of all the native pilgrimages. Fonblanque describes it as a "modest, unpretending little hut, adorned with a few gods in lava, and some common tinsel ornaments. Here the devout lay their offerings upon the altar, and in return have their garments stamped with strange figures and devices, in token of their having accomplished their pilgrimage. Great virtue is attributed to these stamps, particularly for the cure of cutaneous diseases, and their number is only limited by the size of the garment and the extent of the fee."

Mountainous and rocky scenery are special favourites with the Japanese; and all objects, such as mountains or isolated rocks, which, by natural causes, have assumed some fantastical or unusual appearance, are enthusiastically admired, forming studies eagerly sought after by the artists of the country. Indeed, we may say that any object out of the common order of things in nature is prized and admired by the Japanese; and these feelings have suggested the practice of mounting curious and unique specimens of native ores and other valuable minerals as ornaments, and of dwarfing and unnaturally distorting trees and plants for the embellishment of their miniature pleasure gardens and the interior of their dwellings. The ordinary books of the country teem with graphic sketches of mountain scenery, which in many instances are truly artistic, and in every case are expressive and truthful; indeed, if there is one thing more than another which strikes the observer in these little sketches, it is their remarkably graphic power; so much is told by so few lines, and told so clearly, that there is no possibility of misunderstanding the artist's intentions.

In the high class books of hand drawings, and in the albums or sketch books of distinguished artists, several of which have reached Europe, and have become the most prized possessions of collectors of Oriental Art, drawings of scenery of all descriptions are met with, and are, in the generality of cases, rendered with the freedom and truthfulness which great artistic culture and watchful study alone can give. Of course they all display the mannerisms peculiar to works of Japanese Art, but there are instances where the drawings closely partake of what is, in our opinion, the more correct school of landscape painting. One of the most remarkable sketch books which we have had the opportunity of studying is in the possession of William Goodwin, Esq. It contains studies of men, animals, birds, foliage, and landscapes, many of which are singularly effective and beautiful.

A careful survey of Japanese Art clearly proves that it is weakest where it deals with objects in nature which do not present hard outlines; rocks, mountains, trees, birds, and such like are rendered with great fidelity and artistic power; but clouds and water are always indifferently represented. These latter are, however, satisfactorily portrayed, from a decorative-art point of view, where expression is studied rather than accurate representation; but they never appear to have received the painstaking study and skilful manipulation bestowed upon other objects.

There is no mistaking what a Japanese artist intends when he depicts water. If he merely uses half-a-dozen lines, he tells you that it is a winding brook, a rushing river, a waterfall, a rippling lake, or a storm-tossed ocean. The woodcut, previously given, of Fusiyama from the sea, illustrates this. The vigorous curves, and the irregular lines and sprinkled dots above, really convey to the mind the idea of the stormy waves of the sea as forcibly as the most finished production of Western Art would do. The artist of this sketch wanted no more than this suggestion; he was

drawing the peak of the beautiful Fusiyama, and simply told the direction from which the sketch was taken.

Very much more could be said upon this interesting subject, but we consider this sufficient for the purposes of our Essay. Students will find in Japanese Art a most interesting field; and a great deal may be learnt from the humble labours of the nature-adoring artists of those beautiful islands of the Pacific. There is no question that in the art of graphic delineation the artists of Japan have no rivals throughout the entire Eastern world.

In concluding our Essay, we have only a few words to say on the religious or mythological aspect of Japanese Art; and, with our present limited knowledge of the religious ideas and dogmas of the Japanese sects, and of their mythological literature, we have to express our views with caution and reserve. We have certainly more to do with the outward semblance of the artistic representations than with their religious or dogmatic signification; yet it is necessary to realise to some extent their origin and intention in order to form an intelligent appreciation of their artistic excellence or allegorical expression.

At the outset we must recognise the great importance of the religious art of the Japanese, linked as it is with their most valuable and beautiful works, and clearly embodying their highest ideal powers and contemplative faculties. Religion and hero worship have in all times and all places supplied the highest inspiration in art. On this subject Mr. Jarves remarks: — "The religious motive is the alpha and omega of inspiration of all art of races as regards its influence and power. It antedates and outlasts all others. To it the soul instinctively turns as by an irrepressible impulse, to find its deepest solace in present life, and to express its passionate longings for another. No matter whether it assumes the forms which we loosely classify under the generic divisions of Paganism and Christianity, or the specific shapes engendered of their numerous sects; the vital, human emotion at the root of all is one and the same: viz., the desire to realise to the outward senses, in appropriate material language, the abstract ideas which underlie the soul's consciousness of a creative force superior to itself, and which sways its destiny for good or evil by occult or visible means. There is in principle no more idolatry in one form of its expression than another. Idolatry consists in the ignorant or superstitious use to which the art-forms born of this desire are put. Paganism, as exhibited under the rites of the primitive Shintô worship, is as free from idolatry as any monotheistic religion, as even the strictest Judaism, whilst Buddhism is not more coarsely materialistic in its sacred mythology as rendered by art than Romanism. In dealing with the sacred art of any people whatever, despite the fetichism of the absolutely ignorant, whether the object of a blind devotion be a holy book, an image, or any abstract dogma put in the place of the creative will

itself, which is past all finding out, in fine, despite sheer idolatry in individual or race, we should place all art consecrated to religious uses on an equal footing as regards its fundamental motive, view the feeling which originates it with respect, and, in judging it exclusively on the side of art, esteem it according as it successfully incarnates its fundamental motives into pure artistic forms."

Turning our attention without more preface to Japanese Art in its religious development, we meet with several classes or systems of representation; the first confines itself to the depiction of single figures of deities, saints, and heroes; the second, to the representation of one or more of these sacred personages in communication with human beings; the third displays groups of gods or saints, engaged in various occupations, and sometimes attended by ordinary human beings, the mythological creatures, or other animals which appear to have sacred attributes or functions; and the fourth confines itself to the depiction of dogmatic subjects, chiefly with allusion to the future existence and the awards which await the good and evil beyond the grave. There are, of course, certain other subjects occasionally met with which can hardly be classed under any of the above systems.

In treating of Japanese mythology, we must limit our few remarks to the representations or subjects found in works of art, and therefore do not purpose to touch upon the complex questions in connexion with the religions of the country to which certain of the subjects allude more or less directly.

We have not met with any attempts to depict the Creation in Japanese Art, although we learn from Siebold that the native artists have essayed the rather undefined and difficult task; of course, from their point of view, the Creation was confined to Japan, the original and great sun country. In a series of six drawings given in Siebold's *Japan*, the works of creation are thus set forth. The first is simply a white disc, which represents the beginning of all things; the globular mass of uncreated matter, which, in the earliest epoch of time, consisted of the clear and the turbid in an undivided state. The second is a disc divided into two portions, the upper of which is white and the lower dark; this represents the result of primal motion, the separation of the solid from the gaseous, the creation of the heaven and the earth. The third displays the first effect of the consolidation of turbid matter, which the Japanese state was like mud covered with water and clouds. Out of the centre of this mud sprang a shoot, like that of a plant, which grew and transformed itself into a primal being, called *Kuni-soko-tatsino-mikoto*. The fourth represents the epoch in which, on the complete division of solid, aqueous, and gaseous matter, *Pan-ko,* or primitive man, is self-created, invested with god-like powers, to promote the formation of the universe. The fifth represents the creation of the Islands of Japan by the god *Iẓa-na-gi* and the goddess *Iẓa-na-mi* (the third and fourth self-created beings), who stand on the bridge of heaven and direct the work. The sixth shows the same deities creating living creatures, desiring to perfect the labours they had undertaken.

While upon the subject of the Creation, we may quote a passage from a pamphlet, written by Yasukawa Sigenari, a Japanese who resided and studied for some time in England.

"The first period of Japanese history may be termed the age of 'kamis' or the 'spiritual' age, the word 'kami' meaning a god or spirit. There are five of these spiritual rulers mentioned in the ancient history of the country. The third and fourth stood in relation to each other of male and female. The first four were supposed to have been self-created beings, the fifth being the son of the third and fourth. Their names in order are Ame-no-minaka-nushi, the second being Mutzubi-no-kami; the third and fourth do not appear to have had any particular cognomen,* and the fifth was called Amateratzu-ogami. It was the second of these 'kamis' who made the country, and the third and fourth created the mountains, rivers, and animal and vegetable life. During this time the country was called Miszho-no-Kuni.

"The *real* history of Japan begins 2533 years ago, the first emperor being *Ninigi-no-mikoto*, who is supposed to have been the grandson of Amateratzu, who conferred great honour upon him by presenting him with three *sacred* things—a stone or jewel, a sword, and a mirror. The possession of these things showed that Ninigi was to be the ruler of the country. From this time to the present day the Japanese gods are always represented with a mirror; and from this period also dates the worship of the 'kamis.'"†

It will be seen that the description by Yasukawa Sigenari substantially agrees with the scheme given in Siebold's drawings; the names given to the first two kamis are, however, different, and Siebold alone supplies the names of the third and fourth, or active creators.

There are no mythological personages so frequently met with in Japanese works of art as the seven deities of Good Fortune, the true household gods of the laughter-loving Japanese. Separate representations of these deities are much more common than collective ones, and statuettes or figures of them appear to be made in great numbers as household ornaments. On Plate XXXVII. we give representations of three of these figures, made in the faïence of Kioto, and richly painted; and on Plates L. and LI. are given several made in glazed stoneware. The woodcut on the following page is from a beautiful oval tray of late period Kioto faïence, painted in coloured enamels and gold. It is decorated with a group of seven overlapping medallions of different shapes, each containing one of the deities, with accompanying attribute.

It is perhaps somewhat difficult for one clearly to realise the beliefs held by the Japanese with reference to their household gods; that they do not worship them in any way as idols is very certain, nor do they hold them to have the remotest

* These are Iza-na-gi and Iza na-mi, given in Siebold's plate of the Creation.

† *A Sketch of the Japanese Empire*, by Yasukawa Sigenari. London, 1873.

connexion with a future state. In all their relations and good offices they are temporal, and have to do with living humanity.

These seven deities are clearly the growth of imagination, linked with the universal ideas of earthly welfare and happiness; they are impersonations of powers, unknown and undefined, capable of granting those blessings and gifts upon which the Japanese base all their happiness in this life. They bear no resemblance to the household gods of the ancient Romans, which would be reverenced as *Kamis* in Japanese religion. The seven deities appear to have been elected by the people, and to have



BIS-JA-MON. BEN ZAI-TEN.
YÈBIS. DAIKOKU. SHIOU-RÔ.
FOSSI-TOKÛ HOTEI

no connexion with any peculiar sect, or to be supported in their position by priestcraft. "We desire long life, happiness, wealth, contentment, and those gifts which can best secure these; let us up and make gods after our own fashion, which shall dispense such gifts and blessings according to our needs." So spoke the multitudes who had to toil for their daily bread, and yet loved ease and excitement enough to envy the idleness and luxury of those they had to bow down to as their lords and masters. Out of the popular longing, for what all mankind desired but few received in the ordinary course of events, sprang these seven incarnations of the

blessings of life; and the gods of Long Life, Wealth, Daily Food, Contentment, Ability, Love, and Glory were taken into the people's hearts and homes, to be reverenced and appealed to with a strange mixture of superstition and faith; and approached with an individual ceremonial devoid of set forms or expressions. Each man's choice deities were those which embodied his most pressing wants, or his most wished-for gifts; and he took them to himself, and reverenced or besought them after his own fashion, and at his good pleasure.

With such a beginning, it is not to be wondered at that a childlike simplicity of trust should in time grow around these beneficent beings; deities which gave all good things required to make the rich happy, the tradesman prosperous, and the poor contented, but which imposed no slavish worship, demanded no self-denial, and threatened no punishments for breach of reverence. The humble devotee was safe at home with his pleasant little gods; he had to seek the precincts of the temples dedicated to the celestial deities, before even promises or threats affecting his future state were pressed on his notice; he naturally turned with a mixture of fear and respect from the deities of the priestly religions, and patted, with self-satisfied complacency, the high and polished head of his giver of long life, the staid and venerable Shiou-Rô, the being who would indefinitely postpone the hour when he would have to set his household gods aside, and face the offended deities of the eternal existence.

Speaking of the seven gods, Jarves aptly says: "The chief business of the domestic divinities is to procure for men,—shall we add unregenerate—the gifts they most prize, such as length of days, food, riches, talents, fame, love, and contentment; though possessing the others the last would seem superfluous; but the household gods, evidently from much experience of humanity, knew better. However much the first six smack of earthly ambitions, the Japanese do yearn for them with a sincerity and openness calculated to mollify the strictest minded of their family deities, who, it would appear, are never tormented with our whip-the-devil-round-the-stump modes of supplication for the same good things of life. A Japanese sees no impropriety in asking his divinity to give him a lucky number in a lottery, or to help him in his business or amours, without any of the specious bribery or persuasion which characterises European prayers of a similar strain to saints and madonnas. Too naïve a child of nature for any subterfuge, he goes directly to his aim with greatest plainness of speech; but is not very greedy as regards his spirit benefactors. An amount of good fortune sufficient to satisfy one Anglo-Saxon's wishes would suffice a whole village of Orientals."

A family rarely places itself under the guardianship or patronage of all the divinities; from two to four are most commonly selected, according to the ideas of the aspirants to their favours. The god of long life is, however, rarely left out of the household list. The poor seek for long life, daily bread, and contentment; the

artisan for long life, ability, and daily food; the tradesman for long life, wealth, and contentment; the soldier for long life, love, and glory; and the noble for long life, wealth, talents, love, and glory; the union of which, he believes, will secure him happiness and contentment.

It is now time for us to describe these popular deities, which, as we have said, are so frequently met with in works of art, and we shall do so as briefly as possible.

First in order of importance comes the god of long life, called by the Japanese Shiou-Rô, and sometimes Girogin. This is a most venerable and staid figure, with a white beard, and a head having an enormous development upwards. This development is said to be due to his continually scheming and racking his brains how best to promote human happiness, and secure to his votaries their desired long life. So long-headed is he believed to be, that the Japanese have made a riddle to this effect—"Which is the longest thing, the head of Shiou-Rô or a spring day?" The sensible reply is—"No one can tell, both are so long."

He is usually represented in art with considerable respect due to his sacred and venerable character, and his face generally bears a solemn and contemplative character. But at times the native humour breaks through even the peculiar respect due to Shiou-Rô, and imparts to his image that which cannot fail to produce laughter in the beholder. On Plate LI. is a figure of this god (Girogin), which represents him, after a weary time of contemplation, enjoying a magnificent yawn and expressive stretch of the limbs. His time of contemplation over the affairs of humanity has been too much for even his lively brain, and drowsiness has overtaken him, to be dispelled only by some more than usually clamorous prayers for his single commodity, longevity. In the woodcut on page LX. he is represented reclining, with his head supported on his hands, contemplative in expression, and surrounded with books of study. In neither of the representations alluded to is he attended with either of his characteristic attributes—the crane and tortoise, both of which are, as before mentioned, the Japanese emblems of longevity—; he is, however, commonly represented with either the crane or tortoise by his side. He almost invariably carries a long staff, or crook, in one hand, when depicted in a standing position, and very often a fixed fan in the other.

The second in importance is Daikoku, the god of riches. He is generally represented as a short, stout man, with a good-natured countenance, dressed as a daimio of the old school, and wearing a cap, which is placed low down on his brow. He is seated on bales of goods, or bags of rice, and carries a bag over his shoulder containing treasures; in his right hand is his characteristic attribute—a miner's hammer. The moral of this figure is described as follows:—Human nature being extremely prone to excess of ambition and pride, it is most fit that it should be low of stature, to incline it to assume a humble attitude at all times; the cap is placed low so as to prevent the eyes from looking too high, and to dispose them to view with ease the

sad realities of life. The bag, carried on the shoulders, and the neck of which it usually grasped by the left hand, represents wealth, difficult to attain, and equally difficult to retain; its outlet has to be firmly controlled. The miner's hammer is the emblem of hard labour, by which alone the good things of this life can be honestly obtained; and the bales upon which Daikoku is seated represent property acquired by honest industry, that which alone serves to raise the lowly to position and comfort. The Japanese, however, are not content with investing their favourite deity with the attributes of wealth; they must needs indulge in a little touch of humour at his expense, by depicting a living and active companion along with him. This companion is a rat, the embodiment of the destroyer of property. As the Japanese idea of wealth is almost exclusively bounded by rice, the rat is peculiarly appropriate as its destroyer.

According to Kæmpfer, Daikoku is believed by the Japanese to have the power, by knocking with his hammer, of producing from his treasure bag whatever his votaries require; and they have the greatest faith in his generosity and good feeling, and are importunate in their demands on his favour. *Ki no ye ne nohi*, the day of the rat, is the season at which all classes are most zealous at the shrines of Daikoku. Nothing is too great, nothing is too trivial to ask of the god; and the heavens must resound with the blows of his hammer, and his left hand must indeed relax its hold of his sack-mouth if all petitions are granted on that day. Whether the gifts are obtained or not, the day is certain to be a happy one, from the amount of hope its devotions has inspired in the hearts of the supplicants.

Next in order is the favourite God of Daily Food, called Yebis. The ancient Japanese believed him to be a brother of the Sun god, disgraced, and reduced from his original high estate to the lot of a fisherman. He was not, however, less esteemed on this account, for the vocation of fisherman was much respected amongst the old Japanese; indeed, fish and rice were to them what meat and bread have been to western nations. Kæmpfer says:—"The Sea, and its Productions, contribute full as much towards the sustenance of the Natives, as the growth of the Country, Rice only excepted. The Sea all about Japan is plentifully stored with all sorts of Sub-marine Plants, Fish, Crabs, and Shells, of all which there are very few, but what were eat by their indigent Ancestors, and are so to this day. There are even many which in these wealthy and refined Ages appear upon the sumptuous tables of People of the highest quality." Speaking of the god we are now describing, the same author informs us that:—"Jebisu (Yebis) was Tensio Daisin's brother, but by him disgraced and banished into an uninhabited island. It is said of him, that he could live two or three days under water. He is, as it were, the Neptune of the Country, and the Protector of Fishermen and Sea-faring people. They represent him sitting on a rock, with an angling-rod in one hand, or the celebrated fish *Tai*, or *Steenbrassem*, in the other."

Yebis is certainly one of the most popular of the household gods, as the giver of daily food ought to be. He is usually represented as a short, stout figure, with a happy and humorous countenance, dressed in loose garments, wearing on his head the *yeboshi*, or black cap worn by persons of rank; and invariably with his attribute, the fish *tai*, and generally with the fishing-rod with which he caught it. The charming figure, illustrated in the centre of Plate XXXVII., is an admirable specimen of the popular representation of Yebis. Jarves says of this god:—"My pet deity is the amphibious Yebis, provider of daily food, a jovial marine demon, commonly seen with a gigantic craw-fish as his head-gear, sea-weed for waist drapery, and spindle legs of agile tenuity, ending in crispy claws. As he slips along on the back of a fiend-like dolphin, performing a nautical fandango whilst holding out his gifts, there is a droll mixture of benevolence and jocoseness in his lumpy countenance, and his bright eyes sparkle with vulgar fun and robust life. Before me an antique bronze Yebis is caracoling on the back of a monster fish, the ocean scud flying over both of them, with the rollicking waves keeping time to their movements, and all done with such flexibility and fineness of modelling and vitality of spirit as to make it not only a masterpiece of art in every respect, but a most fitting type of the good fisherman's genial caterer and protector." We have given the above quotation because it describes a treatment of the god it has not been our fortune to meet with, and evidently an unusual one.

A figure of Yebis is to be found in almost every house, reverently placed on the *kami-dana*, or *butzu-dana*. At Nishi-no-miya, between Osaka and Kobe, is the chief temple to his honor in Japan, a shrine much frequented by all classes, but more especially by merchants and artisans, who have need to pray without ceasing for daily food and other goods the gods can give. The twentieth day of the tenth month is the great annual festival of the favourite Yebis.

The fourth of the household deities is Hotei, the god of contentment. He is the personification of a contented spirit in the midst of poverty. Without home, fire, or the other domestic comforts, he leads a roaming Bohemian life, wandering about with a wallet or sack, sometimes full, but more often empty: when in the latter condition, instead of being discontented and unhappy, he sits down among his special friends, little children, telling them amusing stories, and allowing them to play with his wallet, or roll over his portly body. So speak the popular legends.

Hotei is usually represented as a squat, stout figure, with a large belly, which is generally freely exposed by the scantness of his attire; his head is uncovered, and he carries a sack, fan, and lamp, as in the figure illustrated in the right-hand end of the centre compartment of Plate XXXVII. Sometimes he is depicted seated on a buffalo, and at others on a sack of hemp. On Plate L. there is an admirable representation of the god, in his character of happy vagabond, playing with a child, who is tumbling about in his empty sack. For characteristic expression and quaint humour,

this figure is amongst the best we have seen of this deity. Jarves says:—"The Japanese are very shrewd in the ethical distinctions of their deities. Hoteï is the pattern god of contentment, not in riches, which they know cannot be, but in poverty; so they leave the wealthy and famous to their own moral and material sources, and reserve the pure sentiment for those who have nothing else to rely on for their daily happiness. A dreamy, yawning, obese vagabond is Hoteï, of the Diogenes pattern, minus his sham philosophy and shameless egoism, but equally liking to bask in sunshine. * * He is a prodigious favourite with country folk, particularly children, to whom, as he lazes away his time in some picturesque spot, he tells pleasant tales, brings little gifts, allows them to play him tricks and scramble over his fat body as he takes his noon-tide naps, or edifies them with stories of the magnificence of the heavens, the stars, and whatever in nature or life will most amuse or excite their youthful imaginations."

Tossi-Tokû, the learned and venerable doctor, god of genius and talents, comes next in order. He is, however, notwithstanding his grave and learned seignorship, said to be very accessible to little children, casting aside his dignity and condescending to inspire them in all sensible amusements which require both thinking heads and skilful fingers. He is usually represented as a grave and amiable old man, clad in an ample gown with long sleeves and stole, attended by a fawn, and carrying in his hands a fan, and a long staff on which are suspended his manuscripts. His wonderful learning is expressed by the enormously developed upper portion of his head, and his quickness of perception by his large ears and sharp eyes. He is a perpetual wanderer, distributing as he goes his precious gifts of knowledge. He is specially worshipped at the new year, when his votaries earnestly beseech him to grant them wisdom and foresight, to guide them in all their undertakings during the year.

The most remarkable of all the household deities of the Japanese is Ben-zai-ten-njo, or Benten, the goddess of love, beauty, and wealth. This divinity does not appear to be looked upon, like the Aryan Venus, as the goddess of mere physical beauty and sensual love, but rather as the type of perfect womanhood, an accomplished, staid, and motherly individual. She is generally represented seated, in a contemplative mood, running her fingers over a stringed instrument of her own invention. As the personification of the sea, that fertile source of food and wealth to the Japanese, she is frequently represented standing or sitting on the sea-shore, playing some heavenly melody to the wave accompaniment. When she is depicted without the instrument, she carries in one hand a key, and in the other the priceless pearl, and is richly attired in a blue mantle, with the sacred stole, and wears a diadem.

Kæmpfer tells a long story about the origin of this goddess, which may be summarised as follows. Bimsio, the daughter of a rich man, was married to one named Symnios Dai Miosin; but not having any children for many years, she earnestly besought the blessing of the gods. Her prayers were in time answered by her miraculously

giving birth to five hundred eggs. The poor woman, surprised and full of fear, packed the eggs in a box, marked it with the word "Fosjoroo," and threw it into the river Riusagawa. The box was found by an old fisherman, who, discovering it to be full of eggs, took it home to his wife, and after some anxious deliberation decided to hatch them artificially. This was done, and the result was the production of five hundred male children. The worthy couple, short as their means were, resolved to bring up, as best they could, this fearfully numerous family, feeding it with minced mugwort-leaves and boiled rice. When the boys had grown up they had to shift for themselves, and accordingly took to robbery as a means of subsistence. On going to a rich man's house, situated some distance up the river, and demanding food, they were questioned as to who they were; they told the story of the eggs, from which they had sprung, and were recognised by the mistress of the mansion as her sons, for she it was who had given birth to the eggs, and afterwards thrown them into the river. The kind mother, now realising her want of faith in the goodness of the gods, took her sons in, acknowledged them, and prepared a sumptuous feast for them and numerous guests, to whom cakes of mugwort and rice were presented with due formality. "The mother of these children," says Kæmpfer, "was afterwards related among the goddesses of the country, by the name of *Bensaiten*. They believe that she is waited upon in the happy regions of the gods by her five hundred sons, and they worship her as the goddess of riches." This goddess appears, according to our authority, to be specially worshipped on the second great annual festival, held on the third day of the third month, when cakes of mugwort and rice are handed to every guest present at the domestic festivities.

None of the more recent writers on Japan give any hint of this story, but the goddess is spoken of as the mother of fifteen sons. Jarves, for instance, says, "Benten is prolific, I confess. She has fifteen sons, all of whom, save one, are well educated and trained to follow either a useful occupation or a learned profession. The first is an author, another is an office-holder; still another a metal-founder, a banker, a farmer, a merchant, a tailor, a silk-grower, a brewer, a clergyman, a doctor, an expressman, a breeder of animals, and lastly, a baker, only the fifteenth son has no profession. Possibly he is the 'spoilt child,' or the 'black sheep,' which, like mistakes, will creep into the best families to their utter vexation. * * Be this as it may, fourteen serviceable citizens given the state, and an ornamental one thrown in as loose change, are as good credentials of sound womanhood and as strong arguments for its rights as we can conceive. The Japanese are right in honoring Benten as the best type of her sex. They do more. She is worshipped on a far higher plane as the fecund principle of virtue and benefaction, personifying the nourishing ocean that provides, feeds, and enriches, and also glorifies the great empire of the far Eastern Seas. In this shape the Japanese encircle her beautiful brow with a divine aureola, crown her head with an imperial diadem, and clothe

her in magnificent robes. Under any of her forms, however, there is none of the mythical, illogical, and undesirable virginity attributed to the Roman ideal woman. Benten is always the *mother*, the fecund generator, provider, educator; a substantial benefactor and producer of mankind, and completest embodiment of the virtues and deeds most useful and pleasurable to man."

In certain representations of the goddess, introduced into Buddhist temples, she displays eight arms, with hands bearing emblems of her many good offices. Her head is adorned with three celestial flames, symbolical of the mystic triad. In this form she is the protecting genius of mother earth, the dispenser of all those gifts which promote its fertility. She is the giver of all the comforts and blessings which make life charming.

Women of all creeds pray to Benten for attractiveness, ability, and riches; and men seek her aid to enable them to become wealthy by the exercise of their genius. The day of the snake is considered the one most propitious to visit her shrines, which are generally built on small islands or near water; and accordingly on that day they are crowded by devotees, who, as actors and poets, live by the skilful use of their natural talents. The snake is held sacred to Benten, and is, therefore, frequently represented in her shrines, and encouraged to frequent their neighbourhood. The worshippers are careful not to injure the reptiles for fear of experiencing the anger of Benten, and the consequent refusal to their petitions.

We now come to the last of the household deities of the Japanese, Bis-ja-mon, the god of glory. He is less frequently met with than the previous six, and may be said to be peculiarly the king of men, the personification of all knightly virtues. He is the patron of princes and warriors, and is accordingly held more in repute by them than by the humbler and more peace-loving sections of the community. Bis-ja-mon never finds a place by the humble hearth alongside the merry Yebis and Hoteï. He is not a popular deity, for war, by means of which his chief honours are dispensed, seldom brings blessings to the tradesman or labouring man. Bis-ja-mon frequently empties their purses, destroys the fruit of their toil, and burns down their houses, that his special votaries may be rewarded with the victor's or hero's laurels. Bis-ja-mon is also the heavenly protector of the priestly class, and the bonzes show him much respect, and patronise him out of flattery to the nobles. He is represented as a warrior clad in rich armour, with a lance in his right hand, adorned with streamers. Sometimes he holds in his hand a pagoda or model of a temple, as the patron of priests. We have before us as we write a very beautifully painted Buddhist picture, mounted, in the manner peculiar to the Japanese, with unequal sized margins of silk and gold brocades, and roller with polished rock-crystal ends. The principal figure is Buddha, standing on the usual flower, and absorbed in his nirvana; and on his right hand, with his feet resting on a crouching demon, stands a majestic figure of Bis-ja-mon, who is clothed in gorgeous

robes, which almost cover his cuirass and the rest of his defensive armour; his head is protected by a richly ornamented helmet surmounted by a scarlet plume; his right hand holds a triple-pronged spear, and his left carries a small pagoda. Behind his head is a large circular nimbus, on the rim of which are three flaming orbs, emblems of the human soul. The figure on the left of Buddha is that of Tudo, the god of punishment, a demon with deep blue coloured body, partly robed, and surrounded with flames. In his right hand is a naked sword, and in his left a coil of rope. The two figures are evidently intended, in this picture, to personify heaven and hell.

Demons are frequently portrayed in Buddhist works of art, and are, in nearly all instances, distinguished from saints or human beings by being painted red, blue, green, or some other rich colour; a mode of treatment which very materially adds to their infernal aspect. They are sometimes tusked and horned, but we do not remember ever to have seen them represented either with cloven hoofs or tails. The Japanese do not appear to have realised the western idea of the devil either in his bestial or Mephistophelian development.

We cannot pass over the subject of demons without giving a brief description of the Buddhist Inferno, as rendered by Japanese artists. A few copies of this interesting work appear to have been brought to Europe, one of which is now unrolled before us, and may be thus described:—It is a roll of silk tissue mounted on paper, about 11½ feet long by 10½ inches wide; the painting, which is continuous, measuring 10 feet in length. For convenience of description, the painting may be divided into four sections. It commences at the right end, and reads towards the left, like all Japanese books and rolls. The first section opens with three human figures, dressed in grave clothes, finding their way from a dark valley towards a direction-post which marks the ford of a mighty rushing river; one being is depicted passing across, with a staff in one hand and holding up his white garment with the other; and on the left bank are two pallid creatures peering into the dreadful land they have now to enter. The valley and the river are the emblems of death and the grave, the cold passage towards the world beyond. Far on the bank is seated a terrible grey-headed giantess (San zu no Kane-baba*), resting against the trunk of a dead tree: she is grinning in a fearful manner at a group of four miserable beings kneeling at her feet, and from whom she is removing the grave clothes before she allows them to proceed on their journey. In their scanty funeral garments they have travelled the valley of the shadow of death, and forded the mighty river; almost naked they have now to appear before the dread judge who is to pronounce their awful punishments.

The second section opens with the great tribunal. The judge (Emma-oh), a huge red giant, is seated behind a table, upon which is spread a page of the book of records.

* For the Japanese names of the chief actors in these scenes we are indebted to a writer in the *Theological Review* (vol. xi., 1874), who, in penning a description of a similar Inferno, was assisted by a Japanese scholar.

He holds in his right hand a sort of club or bat, with a blow of which he may frighten his culprits or emphasise his remarks. On his left hand are two assistants and a blue demon, horned, tusked, and holding a ponderous mace; on the right of the judge is a recording scribe, with a brush and a tablet covered with writing. Near the right end of the table is an elevated stand, supporting two heads, one that of a kind-looking female, and the other that of a red demon with piercing eyes and open mouth, from which latter issues a red stream, directed downwards upon the miserable human beings who crouch before the table. The writer in the *Review* alluded to in our note explains the heads thus:—"One with searching eyes and open, accusing mouth, is 'Seeing' (Mi ru me), an awful witness. The other, less active, is 'Hearing' (Ki ku me), pale-faced and thoughtful, waiting to reveal. These two are obviously watching, to check the completeness of the confessions of several wretched wicked ones, who crouch, groaning and entreating, in front of the judge's table." The tribunal is held upon an elevated platform, from which steps lead down into the floor of hell. We now enter the world of punishment, and the first scene we meet with is a red demon holding up a yelling terrified being to see, in a huge mirror (the mirror of memory), a reflection of the crime which has consigned him to infernal torture. We learn his crime from the scene dimly portrayed in the mirror, a farm-house in flames, and the incendiary hurrying away, through the darkness of the night, with his burning torch. Adjoining the mirror, another red demon is weighing a sinner against a ponderous rock, and watching, with glee, the effect of the weight of mortal sin which carries down the scale; and still further on, a green demon is hurrying away with a blazing chariot full of agonised creatures whose immediate destination, burning as they are, appears to be a lake of ice (Hachi kan zigoku, "the eight times cold"), where we see struggling creatures endeavouring to keep their heads above the surface. Surely in Hachi kan zigoku extremes meet, and the climax of torture is reached.

In the third section we enter upon a new phase of punishment; it may be termed the section of blood, for in it we find the numerous wretched sinners beaten to pieces with a club, torn by carrion birds, cut and tortured with stake and knife, crushed between huge rocks, and pounded in a mortar with an immense spiked pestle. Blue, red, and green fiends are engaged in this fearful butchery, and streams of blood are flowing everywhere. The horror of these punishments is increased tenfold to the Buddhist by the belief that at every infliction the body is restored, to experience fully the recurring torture.

The last division, which may be called the section of flame, is the most fearful and imaginary of the series; it seems to be a composition in which whirlwind, lightning, and fire struggle for the mastery, and combine to torture the lost in their dreadful agony. In describing this scene the writer in the *Theological Review* says:—"The last design of all represents the final pit called 'Eight times deep'—a vast whirlpool of

lurid storm, broken by awful streams of blood-red lightning—the whole scene seen through raging flames. On the outer edge writhe serpents, ever watchful to prevent escape. Within, a three-headed monster, girdled with skulls, whirls a flaming, red-hot club. Another, with a bull's head, gathers the miserable ones, and thrusts them bleeding into a mighty cauldron that boils in the midst of fiercest fires; while over this finale of horrors there hang, head downwards, poor creatures whose anguish is even there enhanced by the fear of falling in. Over the abyss floats a gigantic head of Seeing, that terrible accuser, here glaring on each tortured sinner a too lasting recollection." With the description of this thrilling picture we may almost take leave of Japanese demonology, although it must not be understood to exist entirely in the fearful phase presented by Buddhist superstition and craft. There is much fun and cruel humour mixed up with the purely national demonology of Japan. Jarves remarks:—"Japanese devils do not seem to be the incarnate enemies of men, bent on destroying their souls, like the orthodox Christian demon. On the contrary, they have a marked preference for playing tricks with their bodies, and getting out of them while in the flesh all sorts of impish entertainment. I refer to the aboriginal devils, not the imported Buddhist varieties. The former roast their victims by coarse jokes and pointed jeers, which is better fun for them than to broil sinners on real coals of fire in an eternal place of torment. Sometimes the living men, by the aid of superior spirits, get the better of these devils, and turn the laugh on their teasers and frighteners. Psychologically, it is a singular recognition and treatment of evil in life, accepting it thus half seriously and half jocosely; but the spirit seems characteristic of the Japanese in almost everything in their art. And yet in matters of etiquette they are unsurpassed in gravity, suavity, and elaborated, complicated ceremony."

It is quite impossible for us to go deeply even into the artistic aspect of the mythology of Japan, in an introductory article like the present; the theological aspect we have nothing whatever to do with. We must, therefore, pass over the numerous Buddhist drawings of saints and deities which are so frequently met with on vases, bowls, hanging pictures, and in books and rolls: as works of art they present few peculiarities strictly Japanese. There are three figures of deities, however, we must not omit to mention; these are the gods of the wind, thunder, and war. The god of the wind (Kaze no Kami) is represented as a grotesque monster, drifting about on the storm, with an immense inflated bag over his shoulders, the two mouths of which he holds in his hands, and from which the blast is depicted issuing with great force. The god of the thunder (Kaminari Sama) is another grotesque creature, half man, half beast, depicted leaping about amidst dark clouds, and striking, with the sticks he carries in his hands, a ring of drums which encircles his head. The god of war is a figure with three heads and many arms, which wield different weapons, such as the bow, sword, and spear. He is depicted rushing through the air, standing on the back of a wild boar or a wild horse. All these creations of the imagination are singularly

expressive; and are always rendered in a way which fully sustains the acknowledged power of the Japanese artist in graphic delineation.

At the conclusion of our Essay, we cannot help realising how imperfect and full of shortcomings it is. Our apology, however, must be the vastness of the subject, and the difficulty the European mind will always experience in thoroughly understanding it in all its multitudinous details. We hope, nevertheless, that the present humble contribution towards the general history of Oriental Art will not prove to be deficient in practical value to the student of that interesting subject. We have endeavoured, by classifying our remarks as much as possible, to increase their utility, and to render them convenient for reference; yet we feel that the adoption of such a method has imparted a certain hardness to the composition which a more flowing and, we may say, sensational treatment would have avoided. Had we adopted the latter style of writing, our Essay would have the disadvantage of inordinate length without the compensation of one additional fact to add to its utility.

With these few words in explanation of the system followed throughout the previous pages, and by way of apology for any obvious deficiencies, we commend our Essay to our readers' kind consideration.



NATIONAL INSIGNIA—RED SUN OF JAPAN

KERAMIC ART

OF

JAPAN.

THERE can be little doubt that the art of making porcelain was practised in Japan at a very early date, and that it was introduced into the country by workmen from Corea, where it had been known for some time previously. The art is unquestionably of Chinese origin, and was, along with many other branches of industry, learnt by the intelligent Coreans from Chinese experts.

Nothing is definitely known regarding the date of the introduction of porcelain manufacture into Japan, and that professed to be fixed by a Japanese chronicle is, to say the least of it, very doubtful. Dr. Hoffman, of Leyden, who has translated this chronicle, says that it states that in the year 27 B.C. the followers of a certain Prince of SINRA came from Corea to establish themselves in Japan, and founded the first corporation of manufacturers of porcelain; or that it was there that the race of CHIN-HAN took refuge, leaving a district which it occupied in the south east of Corea. This race, so says tradition, descended from the TS'IN dynasty, expelled by the HAN dynasty in 203 B.C. The art may be considered familiar to the new colony, as an element of Chinese civilisation; and its practice, doubtless, procured to the colonists a marked pre-eminence over the other inhabitants of Corea.

Be this as it may, one feels very little faith stirring within one on the subject. The art of fashioning clay into vessels for holding water or for cooking, and subsequently rendering them durable by burning in kilns—or, indeed, the art of imparting to them a rude decoration—may have been known in the Japanese Islands quite as early as 27 B.C.; but one must have more tangible facts to go upon than the

simple statements of a Japanese chronicler, who, in ignorance of the real origin of the art in his country, would naturally date it back to the most remote epoch he probably ever heard spoken of, before accepting that date as the year in which porcelain making was introduced by the Coreans into Japan.

The promulgation of a religion from one country to another has invariably been attended by the introduction of new manners, customs, and arts: and it is reasonable to suppose that the introduction of such a delicate and refined art as that of porcelain working would occur at a time when some very important religious communication existed between China, Corea, and Japan.

On hastily reviewing what little is known regarding early Japanese history, we find it stated that Buddhism was introduced from China, through Corea, into Japan about the middle of the sixth century. This is a much more reasonable date to which to assign the commencement of the manufacture of porcelain proper; for the planting of the new religion would of necessity bring in its train numbers of its priests and professors, men more or less highly educated for their day, and personally acquainted with those arts and manufactures whose aids were sought for the purpose of beautifying and adorning their temples and religious services. In the commencement of the seventh century Buddhism had attained a sure footing in the Japanese Islands; for the annals state that, at that period, there existed in the country 46 temples, 816 priests, and 569 persons who devoted their lives to religious observances.

It is therefore probable that during the half century just alluded to considerable religious intercourse existed, more or less direct, with China and Corea; and that many valuable hints, attended with specimens of manufacture, reached Japan, relative to various industrial arts; and, in particular, with reference to the purely Chinese art of fabricating articles of fine porcelain.

Jacquemart states, upon what authority we know not, that during the reign of the Mikado, TEN-TSI, (662-672 A.D.) a Buddhist monk, named *Gyoguy*, whose ancestors were Coreans, made known to the inhabitants of the province of Idsoumi the secret of manufacturing translucid pottery; the place in which he had settled being called the Porcelain Service Village.

All information which can be gathered regarding the origin and progress of the Keramic Art in Japan is very unsatisfactory and unreliable; and we are of opinion little can be done by supposition, though the same be founded upon reasonable grounds, and supported by fair argument.

Leaving it, therefore, to others, who have written or may yet write on the subject, to settle to their own satisfaction these obscure and knotty points of questionable value, we shall adopt for our starting point an epoch nearer our own day, during which the first productions in the shape of artistic pottery or porcelain reached Europe from Japan.

In the year 1542 a Portuguese merchantman was wrecked during a voyage from

Siam to China, upon the Japanese coast, and put in at the province of Bungo, in the eastern part of the island of Kiusiu. During the few following years the Portuguese visited the Islands for the purpose of trading, and appear to have been well received. Then came the active attempts made by the Jesuits, aided by Francis Xavier, to plant in Japan the religion of the Cross, which occupies the page of its history, so far as Europeans are concerned, up to the time when the first period of the Dutch settlement opens. Kæmpfer tells us that this period, from the first settlement in the town and island Hirado, and the privilege of a free trade and commerce, till the removal of the factory to Nagasaki, was comprised in the years between 1601 and 1641. And he further informs us that at that time the trade of the Castilians and Portuguese, who had a large and flourishing settlement at Nagasaki, and who had considerable advantage over the Dutch in certain branches of commerce, was in its greatest lustre. In 1641, however, all this had ceased, the Christian religion had been almost totally extirpated in Japan, and the Castilians and Portuguese had been finally expelled the country.

From that year the Dutch were confined to the island Deshima, close to Nagasaki, where they continued their export and import trade under varying restrictions.

Under the above circumstances, it is reasonable to look to about the middle of the sixteenth century for the first arrival of specimens of Japanese Keramic Wares in Europe—isolated specimens, indeed, conveyed by the vessels which came and went between Portugal and Japan, carrying the priests and emissaries of the Roman Catholic faith. That numerous illustrations of Japanese Art-manufactures found their way to Europe in that manner, and at that time, there is no reasonable doubt, but unfortunately no means exist whereby we may distinguish works of that epoch from those of later periods.

As we previously mentioned, the Portuguese had been finally expelled from Japan previous to 1641; and, such being the case, we must, after that date, look upon the Dutch as the only direct commercial link with Europe: and we may naturally surmise that between 1641 and the end of the century the first extensive importations of the varied productions of Japan took place. Speaking of the Dutch trade between 1641 and 1686, Kæmpfer states that the annual exports comprised about one hundred bales of China Ware; and further alludes to the presents made by the Emperor and his Ministers to the resident Director of the Factory on his annual journey of ceremony to the Court, as comprising articles of porcelain. All these, doubtless, found their way to Holland, and from thence were distributed throughout Europe.

This, then, is the period we consider to form the most satisfactory starting point for our review, and the only possible one for our illustrations of the Keramic Art of Japan.

If we now turn our attention to the Continent, we find the dates to agree substantially with the period during which the most important collection of old

Japanese porcelain in Europe was brought together, namely, that preserved at Dresden. We are informed by Dr. Graesse, Director of the Royal Collection of China, that the specimens were all collected by August II., King of Poland and Elector of Saxony, between the years 1698 and 1724, for the purpose of decorating the rooms and banquet halls of the so-called Japanese Palace.

There can be little doubt that the Japanese porcelain was principally obtained from Holland, being imported direct from the Dutch settlement at Deshima; but certain specimens may have been procured from the Portuguese, by whom they were imported at an earlier date. It is probable that the older vases, which are decorated with applied raised ornamentation, may have been brought from Japan through the aid of the Jesuit missionaries, who had at one time access to the interior of the country. We were informed by an intelligent Japanese Commissioner of the Keramic department at the Vienna Exhibition, that about two hundred years ago a manufacturer of porcelain in Hizen made what we know by the name "Old Japan," and traded with foreign nations in contravention of the then existing law. On this being discovered by the Government, the manufacturer, *Tomimura Kanyemon*, was compelled to commit the *Hari Kari*.

The greater portion of the Japanese porcelain preserved at Dresden is of the "Old Japan" description, and, being of the highest excellence in both quality and decoration, most probably comprises the very wares made by the unfortunate *Tomimura Kanyemon*. Nagasaki is the place where the important Portuguese trading settlement existed up to 1639, and where the Dutch Factory of Deshima existed after 1641; it is also one of the principal seaports of the province of Hizen, and no doubt that from which *Tomimura Kanyemon's* manufactures were shipped.

All the ware known as "Old Japan,"—namely, a fine white porcelain, richly decorated with flowers and birds, in blue, red, and gold, with the occasional introduction of black,—was made in Hizen. Kæmpfer, in informing us that one hundred bales of China Ware were annually shipped from Japan, does not give any particulars of its quality or appearance; but we may at least suppose the porcelain which formed a portion of the presents from the Mikado and the nobles of the Court, was of a high class. Many of these presents are doubtless to be seen in the Dresden Collection, while the bulk of the specimens, including *Tomimura Kanyemon's* smuggled wares, are the ordinary exports of the Deshima Factory.

Large quantities of "Old Japan," or what may be more correctly termed old Hizen Ware, have evidently been imported into Europe during the beginning of the last century; and, besides the Dresden Collection, much still remains in the possession of old families and private collectors. We are informed by Dr. Graesse that the Imperial Collection was originally much larger, having been at a later time reduced by the disposal of many duplicates. These were doubtless purchased by wealthy art lovers (in whose families they may be treasured as heir-looms to this day), or passed

in some cases into the hands of dealers in the great cities of Europe, and thus became widely separated from the parent collection.

The province of Hizen appears to have at all times produced the best porcelain wares of Japan, and this fact is easily accounted for by the district producing the necessary materials of perfect quality for its fabrication, and in the greatest abundance. The principal supply of this petro-silicious rock is obtained from a mountain called *Idsumi-Yama* (mountain of springs), in the neighbourhood of Arita. Dr. Hoffmann mentions eighteen principal factories situated on the slopes of this mountain, the names of which we shall give when we speak more particularly of Hizen wares. The productions of these numerous factories are usually exported from the seaport of Imari, and are therefore commonly known as Imari ware. Hizen produces all kinds of porcelain, decorated in blue, in various colours, and with lacquer; céladon, and some varieties of stoneware; and probably the largest quantity of Keramic manufactures generally of any province in the Empire. Recent demands from European nations have caused considerable activity in certain districts of Hizen; and a common, gaudily decorated porcelain, supposed to please western taste, has been exported in ship loads from Nagasaki, and is correspondingly known as Nagasaki ware. It is unquestionably the very worst production of the Hizen factories, both as regards shape and decoration, and is absolutely worthless from an artistic point of view.

Next to Hizen the province of Owari has the most important potteries, and produces all varieties of porcelain, and certain descriptions of faïence. Some specimens of the blue and white Owari porcelain are of the greatest possible beauty and interest; and the quality of the paste, though apparently softer than that of Hizen, is fine and very transparent. It is rather remarkable, notwithstanding the fact of Hizen being the leading porcelain district, that Owari should give the general name by which all porcelain and earthenware are known in Japan. According to Hepburn,* the name *Seto-mono* signifies porcelain, earthenware, and crockery generally, and is derived from *Seto*, a place in Owari, where most of the wares are manufactured; *mono* signifies articles or things.

From repeated interviews with learned Japanese, and from personal examination of specimens of the oldest wares existing in public and private collections, we are of opinion that the first potteries were established at Kioto. This is more probable when we come to think that for centuries it was the great centre and seat of all the arts, and the theatre of the highest religious and courtly ceremonials. There dwelt the Emperor in an invisible glory, in a gilded prison, entirely surrounded with his powerful Court, the members of which vied with each other in point of refinement and luxury. For their use the lacquer artists produced those boxes and cabinets which have ever remained matchless and unrivalled; the ivory workers manipulated

* *Japanese and English Dictionary*, by J. C. Hepburn. Shanghai, 1872.

those grotesque and humorous carvings, which surpass the best works of western ingenuity in their particular class; the metal workers wrought an alloy of art and bronze which became more valuable than gold; for their delight the temple dances were conducted in all their wierd imagery, and for them the inspired poets sang. Can we for one instant think that there no porcelain furnaces blazed, or no potter's wheel was heard? Such was clearly not the case, for while Hizen and Owari factories were producing their usual wares, Kioto artists were fashioning and decorating rare conceits from clays of all descriptions, conceits of which we have seen but few, but which fortunately do not simply exist in our imaginations.

Writing of Kioto in his day (1690), Kæmpfer says—"*Miaco** is the great magazine of all Japanese manufactures and commodities, and the chief mercantile town in the Empire. There is scarce a house in this large capital, where there is not something made or sold. Here they refine copper, coin money, print books, weave the richest stuffs with gold and silver flowers. The best and scarcest dies, the most artful carvings, all sorts of musical instruments, pictures, japan'd cabinets, all sorts of things wrought in gold and other metals, particularly in steel, as the best temper'd blades, and other arms are made here in the utmost perfection, as are also the richest dresses, and after the best fashion, all sorts of toys, puppets, moving their head of themselves, and numberless other things, too many to be here mention'd. In short, there is nothing can be thought of, but what may be found at *Miaco*, and nothing, tho' never so neatly wrought, can be imported from abroad, but what some artist or other in this capital will undertake to imitate. Considering this, it is no wonder, that the manufactures of *Miaco* are become so famous throughout the Empire, as to be easily preferr'd to all others, tho' perhaps inferior in some particulars, only because they have the name of being made at *Kio*. There are but few houses in all the chief streets, where there is not something to be sold, and for my part, I could not help admiring, whence they can have customers enough for such an immense quantity of goods. 'Tis true indeed, there is scarce any body passes through *Miaco*, but what buys something or other of the manufactures of this city, either for his own use, or for presents to be made to his friends and relations."

Considerable quantities of articles of porcelain and faïence have recently been made at Kioto, and all, more or less, of a specially artistic character; and there can be no question that the potter's art was known and practised there at as early, if not an earlier, date than anywhere in the Empire. We have, in the course of our investigations, found many specimens of Japanese porcelain and pottery which, combined with evidences of great age, presented unique artistic peculiarities, and pointed to just such an epoch and school as may be supposed to have existed at Kioto in very early times. But the total absence of reliable information from Japanese history prevents

* *Miaco* was the name commonly used in Kæmpfer's time for the imperial city, but since the removal of the Court to Yedo, it has been officially called *Kioto*.

us doing more than throwing out a hint on the subject. In justice to ourselves, however, we may say that our studies have left very few doubts in our minds.

The manufactories of Kioto would most likely be many and small, altogether different from the active wholesale nature of those of Hizen; indeed, one would expect to find all the workmen at Kioto first-class artists, fashioning, to suit each whim or fancy, unique and special articles of taste and luxury; painting them with portraits of their famous poets, their favourite *kami* wrapt in heavenly contemplation, or with scenes from courtly pageants or theatrical performances; or, in point of ornamental decoration only, vieing with each other in fertility of invention, richness of imagination, and dexterity of manipulative skill. Kæmpfer clearly points to such a state of art in the city of Mikado, and such it unquestionably was in its palmiest days. Several kinds of porcelain and faïence are now made in Kioto, but it is unnecessary to individualise them here, as we shall have to particularly describe them when we come to the section devoted to Kioto wares.

North-east of Kioto lies the province of Kaga, which has long been celebrated for its wares, decorated in rich red and gold. At the present time it produces large quantities for the Japanese market, and considerable exports have taken place at Yokohama. No specimens of Kaga ware are to be seen in the Dresden Collection, or indeed in any of the well-known old collections on the Continent; so we are left somewhat in the dark regarding the date at which the manufacture was commenced in the province. None of the early travellers speak about Kaga in any particular way, although that can scarcely be wondered at, seeing that it lies far away from the usual routes of European travellers in the country. Kæmpfer mentions the fact, that in the province of Jeetsju, a certain kind of earthen pot is made, but gives no further information on the subject.

Jeetsju adjoins Kaga on the east; and it is probable the allusion may have reference to potteries which, in his time, may have extended into Kaga, or which may have been moved to a more convenient locality in the province, and there fostered under the protection of the wealthy and powerful princes of Kaga. We certainly hear nothing now of potteries existing in Jeetsju,* while the Kaga factories are very celebrated in Japan, and their beautiful productions are much prized by European collectors.

The ware was almost unknown in Europe prior to the Paris Exhibition, where a large and valuable series of specimens was shown, and where its brilliant red, gold, and soft white ground, in contrast with the polished black lacquered cabinets and stands, claimed both attention and admiration. Unquestionably the finest specimens of what we now call the middle period ware came to Europe on that occasion, and several authenticated Paris pieces are illustrated in our Plates.

We now come to another province, which, within the last two centuries, has

* This province is marked in the Chart of Japan (according to the British and Foreign Government Surveys to 1870), as YETSIISYU, and lies north-east of Kaga.

produced exceptionally interesting and beautiful works of pottery. This province is Satsuma, situated on the south-west of the island of Kiusiu, and separated from a portion of the province of Hizen by an arm of the sea; and on land, by the provinces of Higo and Tsikugo, neither of which appear to produce works of Keramic art. We are much in the same state of ignorance regarding the date of the establishment of the potteries in Satsuma, as we are with reference to those of Kaga. We should not, however, suppose them to have existed there in any form until long after the establishment of the porcelain works in the province of Hizen. That there is old Satsuma ware there can be no doubt, and some specimens indeed bear evidence of considerable age; but the very choicest pieces which have reached Europe appear to have been produced about the end of the last century and the beginning of the present, before the traditions of the province were upset by the introduction of cotton mills, and the liberal encouragement of western manufactures and commerce by the enlightened Prince of Satsuma.

The ware for which Satsuma is celebrated is a faïence of a firm texture and delicate creamy tint, covered with a waxy glaze more or less crackled; but porcelain is said to be made there in small quantities. We rather incline to the belief that the porcelain is sent to Satsuma from Hizen, to be decorated in the manner peculiar to the artists of the former province.

Several varieties of Keramic ware are produced in the island of Awadji, which lies north-east of Sikok, in the Inland Sea, or, more correctly speaking, between the Harima Nada and Isumi Nada. That which most commonly is known as Awadji ware is a fine cream coloured faïence, hard in texture, and glazed with bright colours, such as orange, yellow, green, and purple; or splashed in various ways, probably in imitation of the Chinese splashed porcelain. Large quantities of the plain coloured ware have recently been imported into Europe, and all the examples we have seen are good in shape, well made, or "potted," as the expression goes, and rich in colour.

At the Vienna Exhibition were shown some beautiful specimens of Awadji faïence, which bore a strong resemblance to the Satsuma and Awata* wares, both in colour and pâte, and also in modes of decoration. As regards the latter, this copyism or similarity is not to be wondered at, for Awadji is very near Osaka, and hence within easy communication with Kioto.

Close to Osaka is one of the Treaty ports called Hiogo, from which specimens of céladon have been obtained, mostly in the form of figures and groups. There is little doubt that numerous manufactories exist in the province of Setsu, in which Hiogo is situated, but we are induced to believe that they only produce a glazed stoneware, which, except in the interesting shape of figures and such like, offers no inducement to exporters.

* Awata is a district of Kioto, where large quantities of pottery are made.—See KIOTO WARES.

The province of Ise, which adjoins Owari on the south-west, and lies about thirty-five miles south-east of Kioto, produces wares which differ materially from all the other varieties produced in the country. The two best known wares are a brown-grey or drab pâte, glazed, and decorated with figures, flowers, and other ornaments, executed in thick, opaque, and brightly coloured enamels; and a very hard stoneware, which is formed into articles of great thinness, apparently by a process of careful manipulation. This ware has come to Europe principally in the shape of teapots, variously formed, and for the most part decorated with stamps or impressed seals and inscriptions, although we have several relieved by simple designs in opaque enamels. The name by which these wares are known is *Banko*, which signifies everlasting, or literally, *ban*—ten thousand; *ko*, old; read thus—"old ten-thousand."

There is some uncertainty regarding the porcelain and pottery of Tokio (Yedo), and from amongst the numerous wares which ostensibly come from that great and active centre there is considerable difficulty in deciding if any have been produced there from first to last. We know that porcelain and faïence are sent from the producing districts in the several islands to be decorated by the Tokio artists, who are justly celebrated. It appears, from notes taken by Professor Archer at the Vienna Exhibition, that the porcelain painters are so numerous in the city, and their position so widely recognised, as to assume the dignity of a "school," and that they are grouped under the general term—Association of the Painters of Porcelain of Tokio.

The fact above alluded to, namely, that wares from various manufacturing districts are sent to Tokio to be painted, adds materially to the difficulties of the essayist, and renders correct classification almost impossible. In the present Work we have adopted the simple method of grouping the wares under those names which point out the potteries, without regard to where they may have been painted.

The Tokio painters are remarkably skilful, and many of their designs are characterised by great freedom and high artistic feeling. In purely ornamental designs they form quite a school, and so marked are those designs in character and treatment, that they supply a ready clue to the locality of their painters.

Having thus briefly mentioned the principal districts of Japan in which the Keramic Art is practised, and which we shall again have to speak of in the sectional chapters attending our illustrations, it may not prove uninteresting if we give a sketch of the processes of porcelain manufacture in Hizen, our authority being the Japanese Work translated by Dr. Hoffmann.

The material used in the formation of the paste is extracted from *Idsumi-Yama*, in hard and solid pieces, which have to be reduced to impalpable powder by hammers and stamping mills. The latter are either worked by men, who tread upon and depress the ends of the pestle levers, or by a revolving shaft with pins at intervals, set in motion by a water-wheel. On the conclusion of the pulverising process, the "hard earth," as it is called (Petrosilex), is removed from the mortars and

mixed with a certain proportion of "soft earth" (Kaolin), and put to soak in tanks of water, being frequently stirred to render the admixture perfect. The fluid mass is now filtered through rush baskets into other reservoirs, where the materials are allowed to settle. The coarsest particles, being the heaviest, go to the bottom first, and the others subside by degrees, according to their densities, until the water is left perfectly clear. The water is then run off, and the upper layers of the paste removed to form the finest porcelain, the middle layers to form the second quality, and the lower deposit to be thrown away as useless. The paste is now dried, and afterwards kneaded (most probably trodden under feet in shallow troughs) with fresh water, when it is in a state to be formed into articles of use by the throwers and moulders.

The "thrower's wheel" used in Japan appears to be a very primitive contrivance, consisting of two horizontal discs connected together by a vertical axle, the lower end of which turns in a fixed socket. The lower disc is about three feet in diameter, and is placed near the ground; the upper disc is small, and is fixed on the top of the axle, forming a revolving table. The axle, of course, is again supported by passing through a journal-bearing underneath the upper disc. The workman sits at this simple machine, and, by a dexterous use of his feet upon the lower disc, he imparts a rapid motion to the throwing wheel. He then takes a lump of the porcelain clay and places it in the centre of the top disc, to which it firmly adheres, and with his fingers and thumbs he rapidly converts the revolving mass into the shape of a bowl, cup, or vase.

Great skill is shown in this part of the process, for here the most delicate egg-shell cups and saucers, which we admire so much, are first formed by the fingers and thumbs of the potter from shapeless masses of pliant clay. When the thrower has finished an article to his satisfaction, he carefully removes it and passes it to an attendant, who places it in the shade to harden slightly, after which it is again placed on a wheel or lathe, and turned, both inside and out, until it has attained its perfect form and finished thickness; after this has been done, the handles or other raised portions, which have been previously moulded and finished, are fixed on with "slip," or fluid porcelain paste. The article is then slowly dried in the shade, or under cover, and is ready for the first baking.

The ovens are heated entirely by wood, and consequently demand constant attention by day and night, to prevent the heat fluctuating or exceeding the desirable limits. The articles are placed in the oven before the fires are lighted, and are allowed to cool gradually when the baking is completed.

When the porcelain is removed from the oven, it is well washed in fresh water, and wiped clean with a cotton cloth, after which it is ready to receive its decoration. When the painting is complete (that is, as regards porcelain decorated with blue), the articles are covered with the glazing preparation, and finally burned in the grand ovens. These are usually large, and erected in groups on the plateaus of the hills.

Six furnaces together are stated to occupy about one hundred and ninety-five feet, and are so constructed that the heat may circulate throughout the entire group. Each oven, however, has its own fire, which is steadily kept up day and night, for about one hundred and twenty hours, with logs of wood. The porcelain articles are supported in the oven by scaffolds of potters' clay; large dishes and such like being held up on several small cones of clay, which, when afterwards broken off, leave the marks on these articles which are peculiar to Japanese porcelain. After the grand firing, the articles are washed and are ready for use. It is stated that the processes between the preparation of the paste and the final firing just described are so numerous that each article of porcelain has to pass through the hands of no fewer than seventy-two workmen.

The decorations on porcelain in enamel colours and gold are executed after the final burning of the paste and its coating of glaze; and are fixed in small ovens at a comparatively low temperature.

The processes of painting in blue and in enamel colours are doubtless identical with those followed in China, and in all essential features similar to those adopted by porcelain painters in Europe. The blue, produced from cobalt, is, strictly speaking, a stain laid on after the first baking, and before the glazing composition is applied. It is almost black when used, the blue tint only coming out under the powerful fire of the final baking. Several varieties of blue and white porcelain are produced in Japan, which, in some cases, are widely different in tone and character of treatment, while in others they approach so nearly to one standard, that all chance of classifying them on account of their peculiarities is lost. Blue porcelain, however, is usually marked, and we are assisted in that direction; not, indeed, that the inscriptions themselves convey much information, for they very rarely mention the province in which the wares were made, although they frequently contain the words "Great Japan," and sometimes the maker's name; but once known from authenticated specimens, they afterwards form a direct clue to their manufactories.

The three districts of Japan which produce the best blue and white porcelain are, Arita in Hizen, Seto in Owari, and Kioto in the province of Yamasiro. At Arita, large and important pieces are frequently made; for instance, the Japanese Court at the Vienna Exhibition contained several contributions from its factories, in the shape of vases and temple lamps, ranging from five feet to six feet six inches high, which were perfectly sound throughout. The blue of Arita appears to be preferred by the Japanese to that of Seto; and it is, as a rule, richer in colour; but our own experience inclines us to prefer the productions of Owari, on account of their superior finish and delicacy. The placque illustrated on Plate XLV, which was made in Seto by Kawamoto Shokichi, a leading manufacturer in the district, is altogether a remarkable evidence both of the skill of the Owari potters and painters in blue; and, in our opinion, far exceeds any work of a similar nature produced elsewhere.

The floral decorations to be seen on fine pieces of Owari porcelain are drawn and shaded with a clearness and delicacy approaching the exactness of botanical diagrams, and surpassing anything we have seen throughout the whole range of blue and white porcelain. One remarkable instance of this perfect painting, on a tall candlestand, is before us as we write. It is an authenticated piece of Owari porcelain procured at the Vienna Exhibition.

Comparatively few specimens of the Kioto porcelain come to hand in Europe; indeed, had not the Sections at Vienna embraced authenticated pieces of blue and white from the Imperial city, it is questionable if we should have felt ourselves justified in alluding to its manufacture there. It is quite safe, however, to surmise that wherever porcelain is fabricated in Oriental countries, it will, in some fashion or other, be decorated with blue. Articles fabricated in Kioto appear to have been always more highly prized by the Japanese than those produced elsewhere. It was the case in Kæmpfer's time, and so it appears to be in the present day, judging at least from the sums asked for Kioto porcelain at the Vienna Exhibition, in comparison with that from other districts. The specimens we secured are certainly of fine quality, and the blue is full and rich in tint, and artistically manipulated, but they cost about four times as much as corresponding articles of Arita or Seto make would have been priced at. From what we have seen, and the information we have been able to gather, it appears that the porcelain decorators of Kioto do not affect the high and laboured finish of the artists of Owari in their blue porcelain, rather striving after artistic results by free and skilful drawing; expressing, but not in reality rendering, minute detail.

The ancient blue and white Japanese porcelain, which, doubtless, came over with the blue, red, and gold, or "Old Japan" ware, is not by any means so plentiful as might be expected. In the Collection at Dresden, comparatively few pieces are to be seen which can, with any degree of certainty, be pronounced to be Japanese. It is unfortunate that the objects got mixed up when they were removed from the saloons where they were originally placed, and where they were correctly inventoried; and now considerable difficulty will be experienced by any one who essays to separate the Chinese wares from those of Japan, at least so far as the blue painted porcelain is concerned. There are considerable quantities of Japanese blue in Holland, where it appears to have been much appreciated, judging from the copyism indulged in by the Delft manufacturers.

There are several good specimens of the old ware preserved in Hampton Court Palace, which were brought over by William and Mary, in 1689, and doubtless placed there by them, for Hampton Court was one of the King's favourite resorts.

The quality and tone of the old Japanese porcelain is so much like the Chinese, or so-called "Nankin," of the same date, that it is a matter of difficulty to individualise the respective wares; the decoration is usually the best guide, although in very many instances that cannot be depended upon. There is one style of blue and white

porcelain, lately become much prized and sought after, and termed amongst collectors the "hawthorn pattern," which has not yet been authoritatively classed amongst Chinese or Japanese productions. The opinion in certain quarters has been decidedly in favour of a Chinese origin, but that opinion has been held by those who were content to call its decoration the "hawthorn pattern." The peculiarity of this ware exists entirely in its ornamentation, which consists simply of white flowers upon a clouded blue ground. These flowers, which certainly do resemble our hawthorn, are those of the favourite *mume* of Japan, the emblem of Spring time, youth, and health. We are strongly of opinion that the ware came from Japan, and was probably imported into Europe at an early date.* Two fine covered jars are preserved in Dresden, where they are represented as Japanese. Specimens of this *mume* porcelain are difficult to meet with, and command high prices.

Porcelain painted or enamelled with colours is produced in all the porcelain districts of Japan, but Hizen contains the largest manufactories, and consequently produces more ware of this description than any of the other provinces. The enamel colours and the metals used in the decoration are in all cases laid on after the final burning of the paste, and are therefore above the glaze. It appears that in some cases the painters are quite independent of the factories where the articles are fashioned and baked, and work at their own residences, owning, separately or jointly, small ovens, where, at a comparatively low temperature, the easily fused enamels are fixed. The painting of porcelain in Hizen must be a very extensive branch of industry, for it is from the port of Nagasaki that the annual shipment of thousands of articles, intended to meet the European demand, takes place. These consist of vases of all sizes, toilet suites, tea services, covered jars, dishes, boxes, and the like, and are usually elaborately but coarsely painted with colours of anything but refined tones—a disagreeable red, a weak-toned blue, and a light green being amongst the most prevalent. It must be clearly understood that it has been the demand for a cheap article by tradesmen all over Europe which has called into existence this inartistic and untraditional ware from the Hizen factories, now known as modern Nagasaki porcelain. Putting aside the superb "Old Japan" ware, Hizen has produced, and does produce at the present time, enamelled and painted porcelain of great beauty and exquisite quality. This includes a grey-toned crackled ware, usually painted with flowers, in the disposition and colouring of which both skill and taste are displayed, and delicate Egg-shell porcelain decorated in various ways. Hizen Egg-shell is much esteemed in Japan, and is sent to Tokio in its white state to be painted by the celebrated artists there. Some very beautiful specimens of this Hizen-Tokio Egg-shell ornament the cabinets of many European collectors.

The enamels used on Hizen are in some cases of considerable thickness, appearing in high relief, and imparting a jewelled effect to the ware. The peculiar red

* See *Hizen Wares*, p. 27.

enamel is laid on in medium thickness, and assumes the appearance of sealing wax when fixed; there is, however, another red, or rather dull orange tint, which is laid on so thinly as to appear more like a stain than an enamel colour; this tint is most offensive; and imparts to the modern ware made for the European market—into which it is largely introduced—a tone of great vulgarity. The red enamels used by the Kioto and Kaga painters are much superior to those of Hizen, while those of Owari approach in most respects the latter, and consequently lack refinement.

The red found on old Kaga is of remarkable richness and depth, neither appearing like a mere stain or at all approaching the thick and glossy effect of a sealing-wax varnish. The red of Kioto, as met with in the celebrated Yei Raku ware, is also a pure and brilliant enamel, capable of being laid on very thinly without losing intensity. The red enamels of Kioto and Kaga are chiefly relieved by gold. Generally speaking, the gilding met with on Japanese wares is of a very inferior description, in comparison with European work, and appears to be imperfectly fired or fixed. In numerous examples, the gold tested by us was found to be laid on with some fixing material, simply dried, and not subjected to the kiln at all. We have just said that the red enamels of the Kioto and Kaga wares are relieved by gold, but we doubt if it is not an inferior metal that is used, for, on exposure to the air, it visibly tarnishes. It resumes its brightness again on being rubbed with any soft material.

Enamelled porcelain is made in Owari in great quantities, but it does not, so far as we are aware, present any marked features, generally resembling the best Hizen, and sometimes bearing evidences of copyism from works of Kioto artists.

Unquestionably the most important and characteristic Keramic wares of Japan are the several varieties of enamelled and painted faïence produced in Kioto, Kaga, Satsuma, and Awagi. There is no doubt that a fine faïence presents a better ground to receive enamel colours than the hard and polished surface of porcelain; and the delicate tints of the pastes, covered as they almost universally are with a waxy-looking crackled glaze, lend a great charm to the coloured decorations; this is particularly noticeable in the Kioto, Satsuma, and Awagi wares.

In many specimens of Kioto ware the enamels are laid on in considerable body, and so as to almost cover the entire ground, which, indeed, acts as the dividing lines to the coloured designs; in other examples, the colours are manipulated with the greatest possible delicacy in figure subjects and floral devices.

In Satsuma, Awagi, and Tokio work, the enamels are treated for raised or flat painting, according to the fancy of the artists, both styles very commonly appearing on one article; for instance, the flowers are executed in enamels thickly laid on, while the leaves are kept flat by delicate washes of colour, or by being executed in gold.

The decorations met with on the Keramic wares of Japan are always characteristic, and hence there is little difficulty, to those at all conversant with the art of the country, in distinguishing Japanese from Chinese porcelain. The only difficulty, in

fact, which arises in deciding between them is in the case of old specimens of porcelain, and those decorated with blue in particular, which frequently resemble each other very closely. The quality of the paste does not differ with any degree of regularity, nor does it present any marked characteristics in these early pieces. The Japanese appear, so far as we can go back, at least, to have been quite as skilled as the Chinese in the preparation of the porcelain clays, and in their manipulation; of late, indeed, they have surpassed the manufacturers of the Celestial Empire in the fabrication of the finer descriptions.

The objects which most frequently occur in the decorations on Japanese wares are such flowers as the chrysanthemum, peony, wistaria, and iris; and branches of the *mume*, fir, paullownia imperialis, with the almost constantly recurring bamboo; such fabulous animals as the dragon, the tailed tortoise, the *kirin*, and *ho-ho;* and such natural animals as the horse, lion (much coventionalised), the stork, falcon, peacock, pheasant, the carp and several other fishes, and numerous insects. We have given full descriptions of the Japanese treatment of all the above objects in the Introductory Essay, so need not again allude to them here. Figure subjects are of frequent occurrence on Japanese porcelain, and are always so distinctive that they conclusively stamp their nationality; the same may be said of the landscapes, and the crests or badges frequently introduced in decoration.

There is absolutely no difficulty in deciding the nationality of all the varieties of Japanese faïence, for, to our knowledge, no other Oriental nation produces anything which can be compared with them. The Corea may certainly contribute wares similar to those of Japan; and, indeed, it is highly probable that when it is thoroughly opened up to trade, we may find a very interesting field for research in its Keramic productions.

Articles of porcelain and faïence have at all periods been used by the Japanese as recipients for ornamentation of various styles, executed in materials quite at variance with the nature of the wares themselves. The material most frequently adopted is lacquer, a peculiar varnish prepared from the resinous gum which exudes from the *Rhus Vernix* or varnish tree of Japan, called by the natives *Urushi-no-ki*. This is prepared with great care, and coloured with various pigments, black, red, and dark green being most commonly used. When an article of porcelain or faïence is to be decorated with lacquer, the artist proceeds in one of the following ways: He entirely covers the article, simply looking upon its material as a groundwork for his varnish, and ornaments it with various designs in gold and colours; specimens of this treatment are frequently met with, the most notable being the large trumpet-mouthed vases, made in Hizen, and exported at Nagasaki. He partially lacquers it by covering the external surface, leaving the inside in its original state; in this case it is usual to find that blue or enamelled decoration has been applied to the portions to be left unlacquered; specimens of this are generally found in the shape of cups and saucers, dishes, boxes and such like. He

partially lacquers the surface of the article, leaving medallions and other ornamental forms which have already been prepared for, and decorated by, the pottery painter, and so treats his lacquered enrichments as to produce a final artistic result; specimens of this method are to be seen in vases, placques for cabinets, and indeed on every kind of object produced by the potter. Or the artist selects some choice specimen of crackled or quaintly splashed ware, or enamelled porcelain, and decorates it with figures, flowers, or birds, in raised lacquer. This last treatment is the most uncommon, although examples are occasionally to be seen.

Another system of applied decoration, which, however, does not appear to be resorted to in modern manufactures, consists of raised and embossed work, formed of a glutinous paste of rice, or a material somewhat resembling papier-maché. The most important examples we have seen of this manufacture are in the Dresden Collection, where there are numerous large vases, but, unfortunately, they are in a very dilapidated condition. The system of decoration represented by these remarkable specimens was evidently an accepted one in Japan at the time of their manufacture, probably between two and three hundred years ago, for in the places where the composition ornaments have fallen off, we observe that the potter has prepared a rough ground for their reception. The vases are only partially ornamented by the reliefs, the other parts being glazed and decorated in the usual manner. The reliefs are in many cases of very beautiful design, consisting of animals, fruit, and flowers, upon grounds of diaper work. The grounds have been gilded, and the flowers, buds, and other devices appear to have been in brilliant colours. It is difficult to form a correct idea of these interesting works as they were in their original state, but enough remains to assure us that they must have been amongst the most beautiful and effective of the art productions of Japan.

In concluding this brief summary of the porcelain and faience producing districts of the Japanese islands, we may just enumerate those in which potteries exist of minor importance, and which have not been previously mentioned.

In the province of Bizen, white porcelain is made; but the most remarkable and characteristic ware of this district is a brown stoneware, of which a great variety of grotesque figures, images of the Japanese saints and household gods, and animals, are made. A great deal of spirit and power is frequently to be observed in these productions, and some of the humorous figures are so expressive that it is almost impossible to refrain from laughing on looking at them. The ware varies in colour, from a light grey to a brown, almost approaching black, and is produced both glazed and unglazed, or, as in some figures, partly glazed and partly plain. The glazes used also vary in quality and tint.

In the province of Omi, common stoneware or earthenware articles are manufactured in considerable quantities, but they do not call for special description. In Iwashiro, both porcelain and earthenware are produced specially for the native market.

The wares of this district are very popular in Japan, but do not recommend themselves to Europeans, being inferior to the well-known productions of Hizen, Owari, and Kioto.

In Mino, there are factories which fabricate a porcelain of good quality, decorated with blue, which in general appearance resembles that made in Owari; and a porcelain is manufactured in the province of Tamba, which the Japanese consider to resemble European work.

Potteries of lesser importance exist in the provinces of Nagato, Suwo, Buzen, Owsumi, Idsumo, Totomi, Chikuzen, Higo, Souma, and other districts. In Souma, a grey ware is made, which somewhat resembles celadon, crackled very boldly, and apparently stained with black in its lines: this is usually found in the form of teapots, koros, and such like articles. The ware most characteristic of the province, however, is that which commonly bears the crest of the Prince of Souma (a ball surrounded with eight lesser balls): it is a brown or grey stoneware, roughly manipulated and quaintly shaped; and in all authenticated examples it is decorated with a horse *(yema)*, in addition to the crest above alluded to.



DAI NIP-PON – GREAT JAPAN.

肥前

HIZEN.



CREST OF THE PRINCE OF HIZEN.
From a Native Book of Flags

有田

ARITA

HIZEN WARES.

THE Province of Hizen is situated in the north-west of the island of Kiusui, and, with the exception of the small island of Hirado and the Goto group, is the most westerly portion of the Empire of Japan. Its capital, Saga, is a town of considerable importance, situated at the northern extremity of the Gulf of Simabara. Hizen has two ports open to trade: that of Nagasaki (for centuries familiar to European ears from its having been the seat of the Dutch trade since 1641), in whose waters the fan-shaped island of Deshima was constructed for the Portuguese, which shortly afterwards became the permanent factory of the Dutch company; and that of Imari, from which in recent times large quantities of the Keramic manufactures of the province have been shipped.

Both these ports give their names to porcelain exported from thence—names which are, however, incorrectly applied, no wares being manufactured in either place. Porcelain appears to be made in various districts of Hizen, including the island of Hirado, situated west of the province between Nagasaki and Imari, but much nearer the latter than the former port. The wares shipped from Imari are made chiefly in the town and neighbourhood of Arita, but wares from Hirado and other districts doubtless find their market there as well as at Nagasaki. Several superb specimens of Arita manufacture, under the general name of Imari ware, were shown at the late Vienna Exhibition, and were much admired, both on account of their size and masterly decoration. Some vases were about six feet high, perfect throughout, and decorated with bold designs in blue only, or in blue with lacquer incrustations. These noble specimens of the potter's art are now in the possession of Lord Dudley and F. G. Dalgetty, Esq.

From the port of Nagasaki all the varieties of the Keramic productions of the

province are exported, and notably amongst them the beautiful egg-shell porcelain and the semi-transparent ware encased with the most perfect basket-work of split bamboo. The Nagasaki egg-shell and translucent porcelains are, so far as the pastes go, of perfect quality, but are decorated as a rule in anything but the best taste; and so distinctive are their decorations, both as regards style of treatment and colouring, that there is no difficulty in distinguishing them from the productions of Owari, or from articles of Hizen manufacture which have been decorated elsewhere. The productions of the province of Hizen which are commonly known as "Nagasaki Ware" are those which have been made to the orders of the Nagasaki traders, expressly for the European market. They all bear the evidence of cheapness, and at the same time an anxiety to give as much effect as possible at small cost. The question of taste never appears to be considered. We shall have to speak more fully of these wares when we treat of the modern manufactures of Hizen generally. In the meantime, we shall go back between two and three hundred years, to the time when the earliest shipments of Japanese Keramic wares found their way to Europe.

The Portuguese, the first western traders who reached the Japanese islands, landed in the country in the year 1542, from one of their ships, bound for China, which, through a storm, was driven upon the hitherto unknown land, and found refuge in a harbour in the province of Bungo, on the east coast of the island of Kiusiu. At the time of their arrival there were no laws or restrictions with regard to foreigners or foreign trade; hence the Portuguese, realising the great advantages to be gained by establishing business relations with the Japanese, speedily settled a factory in the country.

It is quite unnecessary to follow the progress of the Portuguese trade from this time until its total cessation under Imperial edict in 1639. Kæmpfer, the great authority on all matters relating to the early trade with Japan, does not go into particulars as to the commodities exported from the Portuguese factory, only incidentally mentioning facts relating to the shipment of bullion.* But from what he states,

"Here I shall leave for a while the affairs of religion, to say a few words concerning the commerce and trade of the Portuguese. The merchants in their trade, and the priests in the propagating of the gospel, prospered equally well. The merchants married the daughters of the richest inhabitants, and disposed of their goods to the best advantage. The gold of the country was exchanged against European and Indian curiosities, medicines, stuffs, and other things of the like nature. Upwards of 300 tons of this precious metal were exported every year, for at that time they had full liberty to import and to export what goods and in what quantity they pleased. At the time of their rising greatness they imported their goods in large ships, but upon the decline of their trade they came thither only with *galliots*, as they call them, or smaller vessels. They first put into the harbours of *Bungo* and *Firando*. Then they came only to *Nagasaki*. The gain upon the goods imported was at least cent. per cent., and they got not a little upon what they exported. It is believed that had the Portuguese enjoyed the trade to Japan but twenty years longer, upon the same foot as they did for some time, such riches would have been transported out of this *Ophir* to *Macao*, and there would have been such a plenty and flow of gold and silver in that town, as sacred writs mention there was at *Jerusalem* in the times of *Solomon*. It is needless here to enter into all the particulars of their trade, and I think it sufficient to mention that even in the last years of their going to *Japan*, when their trade was in its greatest decline, I mean in 1636, 2,350 chests of silver, or 2,350,000 *thails*, were carried on board four ships from *Nagasaki* to *Macao*. In 1637 they imported goods, and exported money, to the value of 2,142,365 *thails*, 4, 1, on board six ships; and in 1638, to the value of 1,259,023 *thails*, 7, 3, only with two galliots. And I found it mentioned that, some few years before, they sent away, on board a small ship of theirs, upwards of one hundred tons of gold."—*Kæmpfer*, pp. 313–314.

one may readily surmise that rare specimens of porcelain were amongst their exports. The wares they would be offered, either at the ports of Bungo or Firando (Hirado), at which they traded in the earlier portion of their commercial relationship, or at the port of Nagasaki, to which they were latterly confined, would be the productions of Hizen. There is very little doubt that some of the oldest Japanese porcelain which is now in Europe was imported by the Portuguese, between the years 1550 and 1639. It is unfortunately impossible for us now to do more than hazard an opinion on the subject, however strongly examination and comparison of examples may satisfy our own minds. The only conclusive testimony would be systematic date or reign marks, but these, unfortunately, are not frequently met with in ancient Japanese ware.

We now come to consider the era of the Dutch trading settlement in Hizen, which is more important in the history of Japanese Keramic Art than that of the Portuguese, simply because we have reliable information to guide us. The letters patent granting free trade to the Dutch factory, first established in Hirado, appear to have been given by the reigning Emperor Ijejas, in the year 1611, and, so far as we can gather, the Dutch had somewhat similar privileges to the Portuguese, up to the expulsion of the latter, and the issuing of the Imperial proclamation in the year 1637,* which was at once the death-blow to Portuguese ambition, and to unrestricted trade with any foreign nation. In the year 1635, the island of Deshima was raised by the Japanese in the harbour of Nagasaki, for the purpose of shutting off the Portuguese traders from the town proper, and keeping them under watch and ward; on their final expulsion, however, it was decided to remove the Dutch factory from Hirado, and to place it under similar conditions on Deshima. In 1641, therefore, the Dutch took up their residence in the island prison; and from that time, under humiliating and distressing enactments, they continued their still lucrative trade.

The proclamation issued with reference to the Portuguese remained substantially in force after their expulsion; and the Dutch could no longer carry on the comparatively unrestricted trade they had done in Hirado. Previous to the edict there was no let or hindrance to foreigners visiting Japan, or to natives leaving the islands and returning at their own pleasure; but after its issue things were widely different, as may be imagined from the tenor of several clauses of the proclamation, which we here give in Kæmpfer's words:—

"To *Sakaki Barra Findano Cami,* and to *Baba Sabray Sejimon.*

"NO Japanese ship, or boat whatever, nor any native of *Japan*, shall presume to "go out of the country: who acts contrary to this shall die, and the ship, "with the crew and goods aboard, shall be sequestered till further order.

* The Portuguese, notwithstanding this proclamation, succeeded in maintaining a footing in the new island factory of Deshima until about two years later, when at last, fearing that their lives would be taken, they left the Japanese shores.

"All Japanese, who shall return from abroad, shall be put to death.

"Whoever discovers a Priest shall have a reward of 400 to 500 *shuets** of silver, "and for every Christian in proportion.

"All persons who propagate the doctrine of the Christians, or bear this scandalous "name, shall be imprisoned in the *Ombra*, or common gaol of the town.

"The whole race of the Portuguese, with their mothers, nurses, and whatever "belongs to them, shall be banished to *Macao*.

"Whoever presumes to bring a letter from abroad, or to return after he hath "been banished, shall die, with all his family; also, whoever presumes to intercede "for them shall be put to death.

"No nobleman, nor any soldier, shall be suffered to purchase anything of a "foreigner, etc.

* * * * *

"Given in the thirteenth year of our reign, *Quanje* 19, in the 5th month.

"Signed,

"*Saccaja Sanikkeno Cami*, *Matzendeyro Insemo Cami*,
"*Dijno Ojeno Cami*, *Abono Bongono Cami*."
"*Cangano Cami*,

The first period of the Dutch trade lasted about thirty years, namely, from the granting of the letters patent in 1611 until the settlement in Deshima, and there can be little doubt that ships of the Dutch East India Company, continually going and coming, conveyed specimens of porcelain from the Hizen factories, together with their more valuable and more highly prized cargoes of gold and silver. We can find, however, no records of the trade in Hirado which assist us in forming any idea as to whether or not porcelain formed an article of commerce during its continuance. After the settlement at Nagasaki we have some hints supplied respecting the state of the trade and the class of commodities exported from the factory. The Dutch suffered great indignities at the hands of the Japanese officials, being looked upon, on account of their religion, as little better than traitors and professed enemies of the nation; yet, notwithstanding these drawbacks, and the exacting restrictions laid on all their business operations, the first year of their occupation of Deshima is stated to have been one of the most profitable on record; the imports having realised above £700,000, and the exports being in proportion.

From this time porcelain became a standard article of trade, and Kæmpfer gives the annual export at about one hundred bales, exclusive of the private consignments in the shape of presents made to the Embassy during its yearly visit to the Emperor's court at Kioto.

* "A *shuet* of silver weighs about five ounces, so that 500 *shuets* amount to 25,000 ounces, which is about 25,000 Rixdollars, or 500*l.* sterling."—*Kæmpfer*.

We have, however, no information given us by this experienced author, who was Physician to the Dutch Embassy, and consequently visited the Court, regarding the nature of the wares included in the annual shipments, or in the presents from the Emperor and his nobles to the members of the Embassy; and, therefore, we can only gain the desired information by turning our attention to Europe, and tracing the importation of the said wares, and, where possible, their ultimate destination. Unquestionably the greater portion of the porcelain, and indeed of all the artistic articles, would find its way direct to the Dutch ports, and there the annual consignments of the one hundred bales would for the first time be opened up and their contents disposed of. Without going into particulars, we are assured that Holland imported, through the agency of its East India Company, large quantities of Oriental porcelain and other works of artistic manufacture during the period above alluded to, namely, the latter half of the seventeenth century;* and we may accept it as a fact that the greater proportion of these wares came from Nagasaki, and were therefore the productions of the porcelain districts of the province of Hizen.

The early importations may have embraced several varieties of manufacture, but our personal investigations lead us to believe that only two important kinds were sent to Europe—one a fine white porcelain, very richly decorated with red, blue, and gold, and the other a similar porcelain, decorated with blue only. The former description has long been known to collectors by the rather vague name of "Old Japan;" and large and important collections of it exist in public and private cabinets. The most important, however, is the Imperial Collection at Dresden, to which we have already alluded, and we shall here give some particulars with reference to its contents. In the first place, it will be advisable to prove that the ware now under review is of Hizen manufacture, as we are confining our present remarks to the wares of that province.

That the "Old Japan" ware was made in Japan, and that it was imported by the Dutch East India Company, there is no doubt. As the port to which its trade was exclusively confined was situated in the province of Hizen, and as Hizen was the principal porcelain district in the empire, it is reasonable to surmise that the ware was manufactured in the province. Still, we lacked some definite information on this point, until it was given us by a learned Commissioner of the porcelain department at the Vienna Exhibition of 1873. He informed us that the said porcelain was made in Hizen about two hundred years ago, and exported from Nagasaki by the Dutch; and he further told us of an incident, on record, which occurred about that time. This incident embraced the illegal dealings of Tomimura Kanyemon, the porcelain manufacturer, and his death by the Hari Kari, to which we have already alluded.

* Jacquemart states that, in 1664, there arrived in Holland 44,943 very rare pieces of Japanese porcelain; and that in the same year there left Batavia 16,580 other pieces of porcelain destined for Europe.

The larger proportion of the Japanese Collection at Dresden consists of covered vases, beakers, gourd-shaped bottles, jars, and dishes of all sizes, decorated with floral devices, birds, animals, and conventional ornaments, boldly painted in red, blue, and gold, with the occasional introduction of black. The flowers most frequently met with are the chrysanthemum and peony; and branches of the *mume*, fir, and *paulownia imperialis*, with the graceful bamboo, commonly appear. One is somewhat at a loss, while examining these works, to account for their markedly peculiar artistic treatment—a treatment that the student of Japanese Art would scarcely be prepared to pronounce strictly national. They are ancient, certainly, and of necessity present art thoughts of schools long passed away; but, making full allowance for this, one cannot help asking if there ever could have been an external influence at work which modified their artists' national tastes. Jacquemart mentions that he learned from the *Ambassades Mémorables* that the Dutch exercised a considerable influence over the porcelain manufacture of Japan, and that Wagenaar, who for a long time represented Holland in Japan, had porcelain painted to his own designs or modifications, because the native productions were scarcely to his taste, principally on account of their not having enough flowers. If such were the case, the difficulties of the student disappear. This theory certainly has probability on its side; and the lavish richness of much of the ware, in many cases absolutely over-crowded with ornamentation, tends to prove its truth. In Plates I., II., and III. are illustrated five examples selected from the Dresden Collection. In these the best and most representative types of the old Hizen ware, the types in which Japanese treatment is most marked, are given.

Some of the most interesting pieces in the Collection have the Imperial crest, the *Kiku-mon*, in relief; and possibly these may be the productions of the unfortunate Tomimura Kanyemon.

The paste of the old Hizen ware is hard, of uniform texture, and pure white, denoting skilful and careful manipulation. The leading peculiarities of its decoration consist in the almost invariable adoption of the red, blue, and gold; and the massing together of chrysanthemum and peony flowers, so as to cover the entire surface with a scrollwork or twining composition, or to fill panels divided by conventional ornamentation. Black is sometimes used in the marginal lines round the panels, and in some rare instances the whole ground of the object is covered with a fine black enamel, upon which the brightly coloured and gilded decoration stands out with great effect.

The most remarkable specimens of Japanese Art, however, which are in the Dresden Collection, are those which are partly covered with a raised incrustation. These specimens are in the form of vases, about thirty inches high, decorated on the exposed portions with blue flowers and scrolls, rather roughly executed. The work

[1] Kæmpfer gives in a list of the contraband goods, none of which the Dutch were suffered to buy or export, "The Emperor's coat of arms. All prints, pictures, goods, or stuffs bearing the same."

in relief extends over the greater portion of the surface of the vases. It consists of some composition, in which rice flour is said to enter largely, and is applied to an unglazed ground prepared by the porcelain manufacturer. Much of this raised ornamentation has scaled off, showing the rough ground, with the outline of the designs marked upon it in black. Many of the designs are very elaborate in character, and executed with great skill. They comprise masses of flowers, with the mythical *Kirin*, Dragon, and *Ho-ho;* rocks, waterfalls, trees, bamboos, and conventional devices, all carefully modelled, and richly painted and gilded. Of course little remains of their painting or gilding at the present time, but enough is preserved to give us some slight idea of their original magnificent effect.

The origin of these vases is uncertain. They may be altogether Hizen work, but, judging from their decoration in relief, we rather incline to believe them to have been made at the Hizen porcelain factories, and sent to Kioto to be finished with the raised work by the celebrated artists there. We have, however, little reason to say that they are Hizen at all; they may probably be the work of Kioto artists entirely.

In addition to the above, there are several specimens of pierced, or what is termed reticulated, porcelain, and in particular a set of covered jars and beakers, about eight inches high, richly gilded and decorated with flowers and birds in the usual colours. These are fine and interesting pieces.

There do not appear to be any pieces in the Dresden Gallery on which the crest of the Prince of Hizen appears. We have before us, as we write, a small covered vessel of reticulated ware, with the crest suspended in pierced compartments. This is the only specimen of old Hizen we have met with having the crest introduced. At the head of this section is given a woodcut of the crest copied from a Japanese roll of flags.

The collection of dishes is very large, and embraces almost every known variety of the red, blue, and gold ware. The most striking and thoroughly Japanese, in treatment, are those which are decorated with Imperial *kiku* crests, and formed by sixteen flutings into the form of the crest itself. Specimens of this moulded *kiku* ware are by no means common: some fine examples are preserved in this country; for instance, in the Collections of His Grace the Duke of Devonshire, at Chatsworth; A. W. Franks, Esq., of London; and Mrs. James Rawdon, and William Bartlett, Esq., of Liverpool. The peculiarity of this ware exists not only in its being shaped or moulded in the form of the *Kiku-mon*, but also in its being decorated over its surface with many *kikus* of different sizes and colours, sometimes flat and sometimes in relief. The rarest pieces are bowls, of which we know but very few good examples. The one represented in Plate V., from the Bowes Collection, is perhaps the best we have met with; and is additionally interesting on account of the number and variety of the colours used; sky-blue, light green, lemon yellow, purple, and black appearing,

in addition to the usual red, dark blue, and gold of the more ordinary old Hizen ware. This bowl is covered internally with four designs, each one repeated four times in the sixteen petals or fluted divisions, and with eight small *kikus*, four of which are in relief. The exterior is also richly decorated with diaper designs, and seven *kikus* in flat painting. Two bowls of a similar class, but not quite so elaborate in decoration, are preserved in the Chatsworth Collection.

There is one other description of the old red, blue, and gold Hizen which is almost as uncommon as the *kiku* ware: this is decorated with foliage or flowers in relief—rather sparingly used—on a ground of the purest and most highly finished white porcelain.

Collectors desirous to acquire specimens of "Old Japan" must exercise some caution, for clever imitations have been produced by several continental manufacturers, and many hundreds of pieces of original ware have been repainted, added to, or otherwise tampered with since their arrival in Europe. There is little difficulty in discovering the imitations, on account of their general accuracy of finish, the nature of the paste, and the stiffness and inartistic character of their decorations; but it is by no means an easy task to decide at once whether or not an Oriental piece has passed through an European porcelain painter's kiln.

The division of old Hizen ware which remains to be touched upon includes white porcelain, decorated with blue only. Comparatively speaking, little of what may be termed authentic old blue and white Japanese porcelain is known to exist. We are speaking of ware of the same date as the red, blue, and gold.

It is highly probable that the early traders were led to look upon it as not worth their while to import the ordinary blue and white porcelain into Europe, especially as a much more effective and gorgeous ware was so easily procured in Japan.

The finest specimens of old blue Hizen are decorated in a bold and artistic manner, with floral and conventional designs, executed in an intense blue, almost approaching black in the shadows, and a cold purple in the lights. The quality of the porcelain itself is much the same as that of the richly coloured ware. It is quite impossible to give any rule whereby this ware may readily be distinguished from Chinese blue and white porcelain. The best general guide, however, is in the numerous broken points, commonly found on the underside of important pieces. These points are where the small clay props—used to support the pieces in the final firing—have once been attached, and subsequently broken off. These marks are found only on Japanese porcelain. Of course, in some cases, the peculiar art treatment is a safe guide; but unfortunately the ancient pieces do not, as a rule, present the most characteristic features of what we now accept as Japanese Art. A fine specimen of old blue Hizen is illustrated in Plate IV.

A variety of blue and white porcelain, which has been known to collectors for

some time under the name of the "Hawthorn ware," appears to belong strictly to the old Hizen period. It is quite different, as regards artistic treatment, from all other blue and white porcelain; and probably on that account it has lately grown into great favour in some quarters, and now commands high prices. There has been, and doubtless still is, considerable uncertainty regarding its nationality; and general opinion tends to assign to it a Chinese origin. We are not in a much better position to settle the question than others are, but we may freely give our ideas on the subject, and the reasons why we fully believe certain specimens of the ware to be old Hizen, imported into Europe about the same time as the previously mentioned wares.

The flower, which has given rise to the popular name, is of course not our hawthorn, notwithstanding that it is to some extent similar in form: it is that of the favourite and symbolical tree of Japan, the *mume*. We do not wish to convey the idea that this tree never appears on Chinese porcelain, but we do wish it to be understood that its presence in any important condition is a very strong evidence of a Japanese origin. The Chinese certainly introduce it, but to the Japanese artist it is a never-dying object of beauty and interest—his choicest emblem of spring-time, youth, and happiness—the tree which must be planted at every shrine, and which must blossom for ever before the Imperial palace of the sacred Emperor.

The decoration of the ware consists of branches and flowers, or sometimes of flowers only, of the wild or single white *mume*, on a clouded ground of blue. Neither the arrangement of the designs nor their execution present any features peculiarly worthy of admiration. The ware is effective amidst the more ordinary styles, and, what is perhaps a greater passport to the favour of collectors, it is rare. Two pieces only are to be found in the Dresden Collection, classed along with the old Japanese wares, and we are led to understand that in this country specimens are not very numerous.

In the quality of the porcelain, and in its finish, it closely resembles authenticated Japanese ware; but similarity in these respects cannot be quoted as any substantial proof. In Plate VIII. are given illustrations of fine pieces in the possession of Edward Salt, Esq., and Walter Dunlop, Esq.

Jacquemart mentions that Wagenaar, to whom we have already alluded, was a great connoisseur, and was very skilful in matters relating to porcelain; and that he invented, while resident in Japan, a pattern of a white flower on a blue ground, which was executed under his directions by Japanese artists, and proved so beautiful that out of two hundred pieces on which he had it painted not one remained unsold. This information appears to be gathered from the "*Ambassades Mémorables*." Can the porcelain thus decorated with a white flower on a blue ground be our now celebrated "Hawthorn pattern?" Is it not probable that Wagenaar, meeting the *mume* everywhere, and seeing the admiration in which it was held by the natives, could readily have

realised the simple expedient of reversing the usual custom of painting the flower in blue or colours upon the white porcelain, and having it reproduced in its natural colour upon a dark ground?

It is highly probable that at later dates the Chinese produced a similar kind of ware, in imitation of Wagenaar's designs, for we have met with some inferior specimens of *mume* porcelain, bearing a mark similar to the Chinese "leaf."

According to Dr. Hoffmann, a Japanese work was published in Osaka in the year 1799, containing, among many other matters relating to the manufactures of the country, a description of the art of porcelain making. It is comprised in the fifth volume, entitled *Imari Yaki*, which signifies *Imari Work*. In our general remarks on Keramic Art, we give a concise outline of the principal processes of porcelain fabrication as practised in Japan, derived from Dr. Hoffmann's translation of this volume, and we now allude to it as our authority for a list of porcelain factories which existed in Hizen at the end of last century, and which, along with many additional ones, doubtless remain at the present time.

The learned Doctor gives us the following information:—The principal manufactories in which the finest porcelain in Japan is now made are situated in the province of Hizen, and especially in the district of Matsura, near the town of Ureshino, where the materials necessary for its fabrication are found in the greatest abundance. Kæmpfer, in his Work on Japan, printed in Amsterdam in 1732, speaks of the Hizen factories as existing in the village of Suwota, at Ureshino, and upon the sides of the mountains in several other places in the province.

But to return to the Japanese author. He says that of all the products of the different provinces of the Empire none can compare with that of Hizen, known as *Imari Yaki;* not, however, on account of its being made there, but simply because it is shipped from Imari to all parts of the country. In Imari there are no potteries, those producing the ware, about twenty-five in number, being all situated on the declivities of *Idsumi yama*, or the "mountain of springs," from which are extracted the porcelain earths. The more remarkable and celebrated factories are eighteen in number, and are known by the following names:—

Oho-kawachi-yama . . Great mountain between the rivers.
Mi-kawachi-yama . . Three mountains between the rivers.

In the village of Suwota, which is in Hizen, they make that sort of large earthen pot to hold water which is made use of at sea instead of casks, and called by Europeans *Martuan*, from the kingdom of Martan, where there is a great quantity of them made, and from thence exported all over the Indies. This commodity can be exported from Suwota by water, a very large and commodious river running from thence eastward over a large plain into the Gulf of Shimabara. At this same place, as also at Ureshino, and upon the neighbouring mountains and hills, besides several other places up and down Hizen, is made Japanese porcelain or chinaware out of a whitish fat clay, which is found there in great plenty. This clay, although it be of itself good and clean, yet it requires nevertheless a good deal of kneading, washing, and cleaning, before it is brought to that degree of perfection that the dishes, pots, and other chinaware made of it become transparent. This manufacture being so exceedingly laborious and troublesome gave birth to the old fabulous saying "that human bones are an ingredient of chinaware." Suwota is very famous for extraordinary good china pots and dishes and chinaware, which are made there.—*Extracts from Kæmpfer.*

Idsumi-yama . . .	Mountain of springs.
Kan-ko-hira	Beautiful upper plateau.
Fou-ko-hira	Beautiful principal plateau.
Oho-taru	Great vase.
Naka-taru	Medium vase.
Shira-gawa	White stream.
Hine-koba	Old pine tree.
Akaye-machi	Quarter of the painters in red.
Naka-no-hira	Middle plateau.
Iwaya	Grotto, or rock-house.
Naga-hira	Long plateau.
Minami-kawara . . .	South bank.
Hoka-o	Outward end.
Kuromouda	Black field.
Hiro-se	Wide stream.
Ichi-no-se	First stream.

According to the Japanese writer, the two first named factories belong to two princely houses, who have possessions in the province, and the wares produced in them are for the particular use of their proprietors, and are not brought on the market; but the other establishments, situated near Arita, in the district of Matsura, belong to residents in Hizen, whose works are trade commodities. He likewise informs us that the principal quantity of blue and white porcelain is made at *Hiro-se*, although it is not of the finest quality. These particulars regarding the porcelain works of Hizen apply to their state about 1799, and bring our imperfect knowledge down to the commencement of the present century, when what may be termed the middle period of Japanese Keramic Art commenced; the period during which many of the most interesting and characteristic works were produced, not perhaps so much in Hizen as in some other districts of the Empire. The works of this period of Hizen manufacture are chiefly individualised by careful manipulation, characteristic of Japanese treatment in design, and refinement and sobriety of colouring. The total absence of date marks renders it impossible for us to define authoritatively what are the exact descriptions of ware which belong to the middle period. The principal specimens which have come to Europe are mostly decorated with blue, while the remainder present very varied treatments in polychrome. The most prominent dish on Plate VII, and the group of objects on Plate IX, are from good specimens of polychromatic ware. It will be observed that the specimens on the latter Plate resemble in ornamentation the modern "Nagasaki ware," and were doubtless executed at the factories which have lately, at the behests of the traders of the port, produced the vulgar and showy works for the European markets.

The blue decorated porcelain attributable to this period is principally characterised by the purity of its paste, and the bold and thoroughly Japanese treatment of its ornamentation. The larger pieces, which are frequently in the form of saucer dishes, a shape now very commonly met with in modern Hizen ware, usually present compositions of flowers and birds drawn freely and with great skill. The lesser pieces are of various forms and decorated in many ways, all of which are artistic and quaint. The colour of the blue also varies much, but as a rule it is colder in tint than that used in later works. Two characteristic specimens of these artistic and quaint objects, in the possession of John Henderson, Esq., F.S.A., are illustrated by the woodcuts in this and opposite pages.



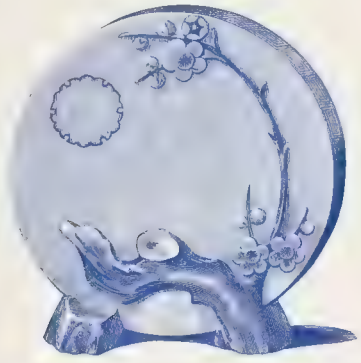
PAPER WEIGHT IN HIZEN PORCELAIN (HENDERSON COLLECTION)

Eggshell porcelain was made in the greatest perfection about the beginning of the present century, but does not appear to have been elaborately decorated as in later times, probably in consequence of the high estimation in which the porcelain itself was held on account of its great thinness, purity of colour, and transparency. Some specimens are so remarkable, with regard to the latter quality, as to resemble opal glass. This extraordinary transparency of paste is a characteristic of the finest Hizen porcelain, and is not equalled by the best productions of Owari, Kioto, or elsewhere.

The late period ware might with perfect accuracy be termed modern, as it has been produced during the twenty years between 1850 and 1870; the reason why we feel disinclined to term it modern is, that we would rather reserve that name for ware made during the last few years, strictly, and indeed to order, for the European market. The best specimens of the late period ware came over to the Paris Exposition in 1867, and more recently to the Vienna Exhibition in 1873. These were characterised by a pure Japanese treatment, both in form and ornamentation; being, strictly speaking, representatives of late Japanese Keramic Art, having all the evidences of national carefulness, and of being made for local use and decorated to suit native taste.

At Paris were exhibited several specimens of Hizen porcelain of very fine quality,

amongst which were egg-shell ware, and some pieces of a special manufacture, decorated with intense blue and dark brown. Of this latter description we are fortunately able to give illustrations on Plate VIII., from dishes in the collection of Joseph Beck, Esq. These interesting pieces were procured by their present possessor from the Hizen Commissioners at the Paris Exposition, who stated that ware decorated with such intense blue, associated with dark brown, was only made for exceptional use. This fact is substantiated by information we obtained from the Japanese Commissioners at Vienna. These dishes bear a mark stating them to have been made by *Ki-sa*, at his residence, *Nen-moku-An*. We were told at Vienna that *Ki-sa* was a celebrated maker in Arita. Great quantities of blue and white porcelain were made during this period, and generally of fine quality and characteristic decoration. The woodcut on page vi. of our Introductory Essay represents a placque of late manufacture. There was a large and interesting collection of Arita ware at the Vienna Exhibition, in the



PAPER WEIGHT IN HIZEN PORCELAIN (HENDERSON COLLECTION).

form of immense vases, cisterns, and temple lamps, several pieces being nearly six feet high: the decoration consisted of flowers, birds, and animals, in ordinary blue, in some cases associated with lacquer ornamentation. The most remarkable fact in connexion with these large vases is that they were perfect throughout, a fact showing the greatest skill in their formation and baking.

We mentioned that some of the pieces were partly decorated with lacquer, and we may now add that the practice of lacquering porcelain is much followed in Hizen at the present time. The large vases, covered on the exterior with black or parti-coloured lacquer, and ornamented with complicated line work, which are to be seen in almost every dealer's shop, are made in Hizen, and exported from Nagasaki or Imari.

Before leaving the subject of blue decorated porcelain, we must mention a class of ware which is quite distinct in character from the usual blue and white: this consists of a paste of the fine transparent quality, decorated with an ultramarine toned

blue applied over the glaze, and in great thickness. The material used appears to be a description of smalt, laid on with an essential oil, and vitrified at a low temperature. Gilding is frequently introduced, and imparts considerable richness of effect. The pieces most commonly met with are in the forms of *saké* cups and bottles.

It is quite impossible to give anything like adequate descriptions of the varieties of the wares, decorated with coloured enamels, which were produced at the Hizen factories during the late period; we must, therefore, be content to briefly describe the leading peculiarities of the groups under which all the numerous varieties may be classed. The first group embraces objects of ordinary thick white porcelain, decorated with colours and gold, such as the dish partially shown on Plate VII.; and this group represents by far the largest number of the ordinary productions of all the districts in the province. The second group embraces objects of the fine transparent porcelain, decorated with minute and delicate designs in outline, filled in with colours in light washes, or in raised masses or dots, imparting a jewelled effect to the ware. The objects produced in this class are usually small, and take the form of cups and saucers, *sake* cups and bottles, small teapots, plates, and such like. The gilding is usually mat, and very imperfectly fixed; indeed, so much so in many cases as to give occasion to doubt if it was ever fixed by fire. Articles of this class are frequently covered externally with a most beautiful and delicate basket-work of split bamboo. The making of this basket-work is an art apparently confined to Japan, but is there brought to a point of absolute perfection. The third group embraces those objects in egg-shell porcelain which have always met with deserved admiration at home and abroad. The extreme delicacy of some specimens is such as to cause one to wonder how they could have been turned in the unbaked state, or how they kept their forms during the process of baking. No nation has been able to equal the Japanese in the fabrication of such ware, although attempts have frequently been made to imitate it. The Hizen egg-shell is much prized in Japan; so much so, that quantities are brought in the white state to Tokio to be decorated by the artists there. Many exquisite specimens of Tokio painted egg-shell were shown at Vienna. The decorations on egg-shell porcelain executed at Hizen are not, as a rule, satisfactory, being rather hard and crude in colour, and appear to bear evidence of haste aud carelessness in manipulation, a fact no doubt attributable to the great demand for the ware. The fourth group comprises objects of crackled porcelain, decorated in various ways. The most interesting ware of this class is of a cold grey tint, richly crackled, and elaborately decorated with artistically drawn flowers in colours, and slightly relieved with gold. This crackled porcelain gains its peculiar cold tone from the black lines of its crackle, as much as from the light grey tint of its glaze; and the black lines appear to be coloured by some artificial stain. Porcelain of this description is sometimes decorated with designs executed in coloured and gold lacquer, which have a very pleasing effect upon the quiet ground of the ware.

SATSUMA FAÏENCE.

THE province of Satsuma is situated in the south-west of the island of Kiusiu, and is, therefore, not at a great distance from the large porcelain-producing district of Hizen. It is, in fact, only separated, towards the north-west, from the province of Hizen by an arm of the sea.

At what date potteries were first established in Satsuma it appears to be a hopeless task to discover: beyond supplying statements that the province has been celebrated for its Keramic productions for centuries, all native sources of information, at present available, fail us entirely. We questioned the Japanese authorities in the Keramic section, at the Vienna Exhibition, who appeared to be generally well informed on matters relative to their art, but we were unsuccessful in obtaining any historical facts which would fix the date of the introduction of pottery manufacture into Satsuma. It is somewhat reasonable to suppose that the art would become known in Satsuma shortly after its introduction into Hizen, or at least shortly after its complete and satisfactory establishment in that province. The natives of Satsuma appear to have always distinguished themselves as quick of intellect and enterprising in manufacture and trade; and such an important and useful art as that of pottery could not long have been unknown or unpractised by them, while so much was being done by the potters in the neighbouring province of Hizen. All suppositions in this direction, however, remain unsupported by the early importations of Japanese wares into Europe. We know that immense quantities of the Keramic productions of Hizen were shipped from the Dutch factory at Nagasaki, and that these are now to be seen all over Europe; but a careful examination of both public and private collections fails to bring to light one single specimen of a ware at all resembling that now known as Satsuma faïence.

All these early importations are, generally speaking, identical in manufacture, of a hard white porcelain, and evidently decorated by artists of one school.

The source of information which would be of infinite value in connexion with the study of the Keramic productions of Japan, would be a historical record of the art of pottery in that empire; for with accurate dates, a map of the islands, and the large collection of objects in porcelain and faïence now at our hands in Europe, we could scarcely fail in this work of classification. No such historical essay is as yet known to us, and all our enquiries of natives have failed to lead to its discovery.

It would be rash to say that Japan is entirely devoid of anything like a popular art-literature, or works pertaining to the several industries of the country; but we may say that, in our opinion, the pencil has done far more than the pen, in the sense we commonly use such terms, to perpetuate the skill and educate the eye of the Japanese art-workman.

To return, however, to the subject of the present chapter. We have hazarded a supposition that the art of pottery was practised in Satsuma very shortly after its introduction into the neighbouring province of Hizen, and this supposition is supported by Japanese tradition, which, with a sort of common assent, fixes the commencement of its manufacture there quite as early as in Hizen.

What is now known and prized as the faïence of Satsuma is evidently a manufacture of no great antiquity: we are inclined to believe that the most ancient examples which have come under our observation do not date farther back than two hundred and fifty years.

The earliest reliable examples of Satsuma pottery which we know to have come to this country are of rather rude manufacture. One, which is now in the Walter Collection, is quite unlike anything known to collectors as Satsuma faïence, being of a coarse dark-coloured clay, rudely modelled to imitate basket work, and bearing no indication of a feeling for art of any kind save that of the most primitive nature. This piece was sent direct from Japan, described as the most ancient pottery of Satsuma, and many centuries old. Its appearance would support almost any reputed antiquity, for there is absolutely nothing to link it with the later and wonderfully beautiful and artistic productions of the province. The other is in the Bowes Collection, and is an authenticated piece of Satsuma pottery, which evidently dates anterior to the introduction of the cream-tinted faïence. It is a jar of dark-brown stoneware, partly covered with glaze, and is stated by a trustworthy native authority to be one of the tea jars sent in ancient times, full of choice tea, by the princes of Satsuma, as presents to the Mikado's Court at Kioto. These jars appear to be highly prized; and the specimen in question has, at a later period, in all probability, been ornamented with raised decorations in lacquer, clearly indicating a value attached to it beyond that created by any intrinsic merit it possessed either as an article of utility or beauty.

It is not unreasonable to believe that such wares as those just alluded to were manufactured in Satsuma at a very early period; indeed, it would be difficult to realise such an industrious and ingenious people as the Japanese, living in a country in every way rich in mineral productions, to have been at any time, however remote in their history, entirely ignorant of the properties of baked clay, and the modes of turning it to practical use. It is quite unnecessary, for our present purpose, to follow speculation any further; we have more to do with the later Keramic productions of the province of Satsuma—those beautiful works in soft-toned faïence, decorated with flowers, birds, and other objects, in a style more delicate and artistic than can be found throughout the entire range of Keramic Art outside the islands of Japan.

We are informed that about the year 1592 a Japanese invasion of the Corea took place, and that one of the generals of the army, Shimadzu Yoshihisa, Prince of Satsuma, on his return to Japan brought along with him a number of Corean potters, skilled in the fabrication of porcelain, and settled them in the neighbourhood of Kagoshima. These Coreans, who were accompanied by their families, made themselves comfortable homes amongst their new friends, and speedily set to work, experimenting on the various materials obtainable in their neighbourhood. After repeated trials, these ingenious workmen succeeded in producing a hard faïence, which is now known by the name of Satsuma ware. The Coreans were, up to a comparatively recent date, kept entirely distinct from the Japanese population, and they accordingly retained, to a considerable extent, their native language and national manners and customs. They were prohibited from intermarrying with the Japanese, and did not enjoy the full rights and privileges of the natives. The descendants of these Corean potters are now, under the central government, treated as Japanese subjects.

It is much to be regretted that, owing to the absence of date marks on Satsuma pottery, we cannot individualise the first or even the early works of the Coreans. It would undoubtedly be interesting to learn the starting point in this beautiful manufacture, and the task of classifying its different phases or periods would then be much simplified. We must not, however, expect to find that even the first essays were crude or imperfect, for we must bear in mind that the workmen were experts, well versed in all the niceties of Corean and Chinese porcelain making. The Prince of Satsuma had taken care, doubtless, to secure the best and most experienced hands; and as their support depended upon their own industry, they would naturally put forth all their skill at the commencement of their new task.

Ever since the settlement of the Corean prisoners, for so in truth they may be called, the neighbourhood of Kagoshima has remained the chief seat of the Satsuma factories. A native authority, in substantiating this, informs us that, during late years, some potteries have been established in the town of Hirasa; and that in the village of Nawashirogawa some descendants of the ancient Coreans live and produce,

in addition to the ordinary faïence, a pottery nearly black in colour. They are famous for their teapots, and for vessels that will stand the fire, to which the Japanese have given the name of *Nawashirogawa yaki*, namely, Nawashirogawa work.

The ware commonly known as Satsuma faïence is of a very light tint, ranging between greyish white and vellum. The old pieces which have not been much stained by use are usually of a cold tint. The pâte is very hard and close in texture, so much so that it may be termed a semi-porcelain. The clay employed in its manufacture is evidently of a very refractory nature, and therefore capable, under strong heat, of resisting even a partial fusion. It is covered with a glaze composed of feldspathic materials and lixiviated wood-ash, but without the addition of borax or lead. The ware, after it leaves the drying sheds, is burnt at a moderate heat into the "biscuit" state; it is then dipped into the glazing composition, and, lastly, fired, at a high temperature, in the grand oven. On cooling, unequal contraction takes place between the body and the glaze, and the result is, that the entire surface becomes covered with a minute net-work of fine cracks. It has been a matter of wonder to many why the Japanese should so consistently prefer ware with crackled glaze—why, in short, they should elect to adopt that which is obviously imperfect, in comparison to what European potters have taught us to look upon as skilful manufacture. There is no reason, however, to marvel at the fact, for, to any one with true artistic feeling, the superiority of the broken surface, as a recipient for coloured decoration, must be obvious. The crackling of the thin transparent coating presents countless angles of reflection and refraction to the light, and, as it were, retains it within itself, gaining a depth and richness combined. We can with assurance state, that in the entire range of Keramic Art there has been no surface produced more refined in treatment or more perfectly adapted to receive, and enhance the value of, coloured decorations, than that presented by the best specimens of old Satsuma faïence. This faïence is called by the Japanese *Tsuchi-yaki*, signifying clay-ware, or earthenware, to distinguish it from porcelain.

Several qualities of pâte are met with in the Satsuma manufactures: in some of the earliest pieces it is of intense hardness, with a surface somewhat resembling ivory, covered with a waxy glaze rather boldly crackled. These pieces are usually decorated in a semi-Chinese style, or that with which the Coreans, doubtless, were most familiar before they became naturalised to Japan. Between this ancient ware and the late period faïence there are all varieties of hardness and compactness met with; sometimes the pâte closely resembles porcelain, at others it approaches stoneware, and at other times it is a true faïence.

This variety very materially complicates the task of the collector in pronouncing on the genuineness of any reputed specimen of Satsuma faïence. The difficulty is further increased by the great similarity which exists between many of the Kioto wares and those of Satsuma. In some old works it is quite impossible to be at

all certain in passing judgment. The style of the decorations assists one in many cases, but even this cannot be relied upon, for, as in almost every other branch of art, Kioto appears to have produced works very similar to those which issued from the leading provincial art centres throughout the country.

There is very little doubt that the artists of Kioto, from very early times, designed the models from which the provincial potters and painters derived their ideas; and this fact alone will account for the similarity which is to be observed between certain productions of Satsuma and the Imperial City.

There is still another fact which renders the task of attempting to classify Japanese Keramic wares a difficult one to the collector; that is, the peculiarity of their decorations. We are informed, on good authority, that in ancient times it was a common custom for the productions of the provincial potteries to be sent to Kioto, to be decorated by the distinguished artists there; and it is reasonable to suppose that, as the faïence produced by the Corean potters in Satsuma was always highly esteemed throughout Japan, numerous pieces of the manufacture reached the Kioto studios in the undecorated state. There are a great number of specimens of Japanese pottery now in European collections which are in most respects similar to authenticated pieces of Satsuma faïence, but which, in their decorations, indicate a Kioto parentage. The most notable amongst these are those which are painted with religious subjects, such as the superb vase (illustrated on plate XV.) which is in the possession of His Worship the Mayor of Liverpool, A. Barclay Walker, Esq. The faïence of this piece is evidently Satsuma, but the decorations are identical in style and finish with authenticated Kioto work. Such a union is strength; and in a representative piece, like this, we may look for the best essay of the provincial pottery, with the highest art and manipulative skill to be commanded in the first city of the Empire at the date of its fabrication.

The ignorance of European dealers here, and the want of accuracy on the part of the traders or agents in Japan, have done much to confuse the popular mind in the West relative to the Keramic productions of the country. We are not astonished at the deficiency of knowledge on the part of our dealers, but we are surprised to find ourselves in a position to record so many glaring inaccuracies on the part of the European agents who export goods at the Japanese marts. We have over and over again known large quantities of modern Kioto ware, made by a well-known living potter, and bearing his impressed mark, invoiced to this country as Satsuma faïence, and catalogued and sold here as such. There can only be one way of satisfactorily accounting for this, and that is, that the dealers in Japan, knowing that the productions of the Satsuma potteries are highly esteemed here, and that the generality of buyers are but little skilled in the subject, forward inferior ware, made to order or otherwise easily procured, under the name of Satsuma.

The modern Kioto ware just alluded to is, however, easily distinguishable from Satsuma faïence, being of a full buff tint, light and porous in its body, and covered

with a bright glassy varnish, crackled. The hard, stony nature, or semi-porcelain character, of the genuine Satsuma pâte, is entirely absent from this Kioto imitation. It is not always marked: all the pieces which are evidently intended to be imitations are, like the true Satsuma, unmarked. For further remarks on this modern manufacture we must refer our readers to the chapter on Kioto wares.

A ware, in imitation of Satsuma faïence, has, during the last few years, been manufactured in Ota, a suburb of Yokohama, by a potter named Ko-zan, and sometimes it bears his impressed mark in a gourd-shaped cartouch. This ware has, doubtless, been produced to meet the demand made at the port of Yokohama for Satsuma pottery. The pâte is not so close an imitation as to deceive any one experienced in Japanese wares; but may be said to generally resemble genuine Satsuma, so far as its external appearance goes. It is not so hard and stony as Satsuma, and accordingly is more easily scratched with a steel implement, or fractured by a blow. It is usually whiter in tone than the genuine ware, and is not so minutely or regularly crackled in its glaze.

The decoration met with on works in Satsuma faïence may be classified under four styles. The first comprises simple designs, apparently copied or otherwise derived from Chinese or Corean art; this is met with on the rarest ancient pieces only. The second comprises religious or legendary figure subjects, landscapes, and animals, usually painted with rich and quiet-toned enamels, with a free use of gold, producing very harmonious results. This style of decoration closely resembles that which is found on fine Kioto ware, and we are inclined to believe that most of the pieces of Satsuma faïence, which are decorated with figure subjects, have been painted by Kioto artists, or after their study pieces. The third consists of diaper work, medallions, and conventional ornamentation, usually executed, in good specimens, with great accuracy and beauty of colouring, and with a lavish use of gilding, both burnished and mat. The fourth comprises floral compositions and birds. This is decidedly the most common of all the styles of decoration, and was at one time supposed to be the distinguishing characteristic of Satsuma ware; now we know that flowers and birds are common decorations throughout the entire range of Japanese Keramic Art.

In the middle period ware, the floral designs are treated with great freedom, not overcrowded with detail, and most artistically disposed and coloured. The colours used are generally low toned, and a peculiar dull red enamel, with very little gloss, is frequently introduced. In later works the floral devices are of the most complex description, and colours of intense richness are employed. It is not to be understood by our attempt at classification that the styles are commonly kept distinct, for such is by no means the case; numerous transitional examples are continually met with, in which two or more of the methods above described are combined, with a skill peculiar to the native artists of Japan.



BAN KO.
(Ancient style.)



ISE.
CREST OF PRINCE OF KUWANA.
(From a native roll of flags.)



BAN-KO
(Modern style.)

ISE WARE.

THE province of Ise is situated on the north side of the bay of Owari, joining the great porcelain-producing province of Owari at its northern extremity. The manufactories of Ise produce several varieties of porcelain, faïence, and stoneware; and certain descriptions of the latter are perhaps amongst the most characteristic of the Japanese Keramic productions. Beginning with the more important and highly prized manufacture, we have to treat of that commonly known as Banko. There appears, even amongst the skilled Japanese, to be some little uncertainty about the derivation of this name, but it is generally believed to have originated in the name of its first maker or inventor. Banko literally signifies ancient ten thousand—*ban*, ten thousand; *ko*, old or ancient. Some maintain, however, that the name refers to the ware itself, which, from its intense hardness and perfect vitrification, is practically indestructible by the influence of time alone. Taken altogether, the weight of argument and proof is in favour of Banko having been a man's name, and that of the original maker.

According to a native authority, Banko yaki (burnt ware of Banko) was first fabricated in the town of Kuwana; it now appears to be made both there and in Yokka-ichi. In the report on the Japanese exhibits at the Philadelphia Exhibition in 1876, Shitomi Sohei and Y. Mori, of Yokka-ichi, and M. Nakayama, of Kuwana, are mentioned as exhibitors. According to a native report, the town of Yokka-ichi is now the chief seat of the manufacture.

Banko yaki is a hard stoneware, usually potted by hand (that is, not thrown on the wheel or moulded), and fired at a great heat. The specimens which have come to Europe, as well as those which were exhibited at Philadelphia, are of a small size, and commonly in the form of teapots. The pâte is of various low-toned colours,

such as drabs, browns, and dull reds, manipulated by the fingers to great thinness, and finished without glazing, the perfect vitrification in the kiln rendering the protection of a varnish unnecessary. Other varieties are met with, notably those which display a variegated or mottled appearance by the admixture of pâtes of different tints. This description is called by the Japanese *moku-me*, which signifies the graining of wood. In some specimens of Banko ware, porcelain placques are inserted in perforations made through the thickness of the body. Inscriptions are frequently accentuated by this means. The thinness to which the Banko pâte can be reduced in the manipulation of vessels is remarkable; and, even when not much thicker than an ordinary playing card, it is of great strength and toughness. In the numerous specimens of teapots, we meet with some ingenious devices, which display considerable skill in potting, and show the peculiar capabilities of the material. Minutely perforated handles, slender chains of many links, and knobs which revolve on their sockets, are amongst the most common.

The principal feature of Banko yaki is its decoration by means of numerous stamped seals or marks. Two or more of these are to be seen upon almost every piece. On a small teapot, for instance, made by Mori, of Yokka-ichi (Bowes Collection), fifteen impressed marks appear, amongst which we note four of the word *banko* in different styles; five of *sen-shiu*, which signifies one thousand years; one of *Mori uji*, the Mori family; and one of *Nippon*.

Painted marks are very rare on this manufacture; only one example has come under our observation on which the word *banko* is so presented; such words as those signifying long life and happiness are, however, sometimes met with.

Quaint and careful modelling is to be seen on some pieces, and particularly in their handles, which are often introduced as bent or twisted pieces of bamboo, upon which small birds are perched. Cleanly cut and perforated patterns, usually diapers, are very favourite decorations. Specimens displaying these methods of treatment are illustrated on Plate XXV.

In addition to the impressed and inlaid marks, and the perforating and modelling, this ware is occasionally painted with flowers, birds, and figures in highly-raised opaque enamels; but this style of decoration does not accord well with the general spirit of the manufacture, agreeing better with the less severe treatment of the faïence of the province, which is profusely painted with raised enamels of bright colours.

We stated that the thin ware was not glazed; as a rule it is not, but we have met with a few pieces, evidently of modern manufacture, which are not only glazed, but have metal cloisons applied to them.

The Ise faïence is a very inferior production to that of Satsuma or Kioto, both in point of material and artistic treatment. It is generally of a red or brown colour, glazed with a whitish semi-transparent varnish, which imparts a grey tone to the ware. On this varnish, bold flowers and figures are painted in very thick

opaque enamels, producing designs in relief. Numerous specimens of this faïence have come to Europe in the shape of dishes, jars, covered bowls, and similar articles, but, not presenting much that is either artistic or pleasing in colour, have failed to commend themselves to collectors. Good examples of this faïence are shown on Plate XXIV.

There is a manufacture which is called Yedo Banko ware, of a light coloured and rather soft description of faïence, decorated in various ways. A good specimen (represented on Plate XXIV.), brought to England by Mr. Mitford as Satsuma, has been identified as Banko, probably of Yedo manufacture, by direct comparison with a marked piece of precisely the same ware. The piece from the Mitford Collection is a covered box, decorated with a daimio's crest and no fewer than sixteen painted marks, the sense of which appears to be confined to long life and riches. In the collection of Japanese Keramic wares made by the Japanese Government for the Science and Art Department, South Kensington, are specimens of the above-mentioned faïence; and there it is called Yedo Banko, made by Banko Kichiheye, at Kummumenura, near Tokio (Yedo), in A.D. 1699. We must, however, express our opinion that the dates assigned to numerous specimens in this Collection must be received with great reserve; indeed, with our present imperfect knowledge of the old manufacturing industry of Japan, we must exercise considerable caution in accepting statements which assign definite dates to examples of Japanese pottery.

This is a very good illustration of the great difficulties which beset the student of Japanese Keramic art; no sooner does he get materials for correct classification than he has to grope his way out of the confusion caused by imitations. The piece in the Bowes Collection is representative of these difficulties; first it comes before us as Satsuma (probably called so because it resembles that faïence in colour and external appearance); then it is identified as Banko by comparison with a similar piece marked with the Banko seal, the identification being supported by the numerous marks it is covered with; and lastly it is, by comparison with the authenticated pieces recently added to the museum at South Kensington, found to be of Yedo manufacture.

There appear to be no other productions of the Ise potteries, beyond those we have alluded to, which are worthy of note. Porcelain of an inferior kind is said to be made, but the industry has not been encouraged, the adjoining province of Owari supplying all demands.



KUTANI.
Old Form.



CREST OF PRINCE OF KAGA.
From a Native Roll of Flags.



KUTANI
Usual Form.

KAGA WARES.

THE Province of Kaga is situated in about a central position on the North-west coast of the island of Nippon, or due north of the provinces of Ise and Owari. Kaga appears to have been the seat of important potteries from very early times, and the manufactories of more than one district are in active operation to the present day, but we have no trustworthy information as to the date of the first establishment of potteries in the province. The principal towns are Kanasawa and Daishoji, and the chief port is Miyanokoshi, but at none of these places do potteries appear to exist. There are several localities where pottery and porcelain are fabricated, but, judging from the fact that almost every known specimen of Kaga ware which has come to Europe is marked with the Kutani inscription, it is reasonable to place the district bearing that name first in the order of importance. Kutani signifies, literally, *the nine valleys*, and is the name of a portion of the province situated amidst a group of hills. These hills are not indicated on our Government maps, but are shown in the one given by Kæmpfer as situated in the southern part of the province. Although almost all the good and important pieces of Kaga ware which we have seen are marked with the two characters signifying Kutani, we have no reason to suppose that the manufacture of pottery is confined altogether to that district. Indeed, in a Japanese official report it is stated that although the ware was formerly exclusively manufactured at Kutani, and, indeed, in the town of that name, it is now also made in the towns of Terai and Yamashiro.

Several varieties of pâte are met with in the finer and older specimens of the manufacture, some appearing to incline towards a faïence and displaying much

of its characteristic softness of tone and crackled glaze, while others approach the nature of porcelain, white in the body and with uncrackled glaze. A careful examination of numerous specimens shows that no two are precisely alike, and the impression left on the mind is that they have all been attempts to produce a true porcelain. We are of course now speaking of the fine old pieces which first found their way to Europe, through the agency of the Shôgun's Commissioners, for exhibition at Paris in 1867. Since then but few representative specimens have come from Japan, and at the present time we are guaranteed in saying that of all the Keramic productions of Japan, fine old Kaga ware is the most scarce, and rarely to be met with. A very large number of the best early pieces in the hands of collectors may be traced to the Paris Exposition of 1867, where they were certainly the most remarkable specimens of the Keramic productions exhibited. A few salient pieces, however, have since then been brought to this country by collectors as great treasures, notably the fine figure basin acquired by his Royal Highness the Duke of Edinburgh during his visit to Japan, which we have had the pleasure of illustrating in the present Work (Plate XXVII.). The oldest example known to us was also brought from Japan by a private collector, and is now in the Bowes collection. It is illustrated on Plate XXX. It is a large deep dish of a semi-faïence, of rather crude manufacture, clearly denoting its early date, decorated with archaic figures and conventional ornaments in a peculiarly dull red, without any trace of gold or metal. It is most difficult, and indeed unadvisable, for anyone to attempt to fix dates to Japanese works of art, with the present limited knowledge of their history, but we may safely say that this piece is several centuries old, and was fabricated long before the Kutani potters either attempted to approach the excellence of porcelain in their pâtes, or introduced the rich gold ornamentation in combination with their favourite red. Its size and style of decoration, however, preclude the possibility of our claiming an extreme antiquity for it; its fabricator must have been no tyro in his art, and his appliances must have been tolerably complete to enable him to produce so large a work in so perfect a state. It represents the first or archaic period of Kaga pottery, and is, so far as we can learn, its unique representative in Europe. Should other examples come to hand, our accurately rendered illustration and its brief description will enable collectors to readily identify them. These ancient pieces will probably have no marks.

There is a total want of works showing the intermediate steps of progress from the archaic period to the finest old ware of the Paris collection, which display great skill both in potting and decoration. The pâtes are hard, and apparently between faïence and porcelain, in some instances inclining to one and in some instances to the other. The tone in the choicest examples is of an ivory tint, and the glaze is soft both to the eye and touch. The decorations are executed in a red of singular depth and refinement of tone, slightly hatched with gold.

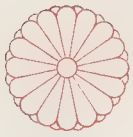
The term gold is used to clearly express the appearance of the metallic application; it is, however, not real gold, as the gradual tarnishing of the surface proves. What the material is has not yet been ascertained, but it is in all probability one of the copper alloys or yellow bronzes for which the Japanese metallurgists are justly celebrated. Unlike the true gilding on certain other Japanese wares, this metallic application appears to be fixed by fire, and bears continued polishing without showing much injury. It is a fact well known to collectors that the gold upon the faïences of Satsuma and Kioto is of a very tender description, and can be altogether destroyed by anything approaching rough usage. Specimens of the finest quality of early period Kaga ware are of the greatest rarity, and are not now to be met with in the market.

The next description of ware, or what we may term the middle period, differs from the preceding in the quality or variety of its pâte, which is of a hard and close-grained material, very nearly a perfect porcelain; it appears, however, to have no tendency towards translucency like the fine porcelains of later works. It was to this period that the greater number of the Paris Exposition pieces belonged. The decorations are of a deep full-toned red, in some instances approaching a ruddy brown, and richly wrought with gold. They are very various in their artistic treatments, though from the universal use of red and gold a certain monotony appears to obtain. Overlapping medallions of different shapes, containing figure scenes, landscapes, and floral compositions; belts composed of continuous figure subjects, or of compartments variously filled up; dragons coiling on grounds of minute and laboriously worked spiral-pattern; fish and seaweed on net-work grounds, and conventional and geometrical designs, are amongst the styles of decoration most frequently met with. Solid grounds of red, decorated with gold scrollwork or diaper, are also commonly introduced round the medallions; and leaf-borders are found almost invariably round the stands of basins and cups.

We now come to the late period ware, which bears unmistakable evidences of a falling off in artistic excellence. This, however, is accompanied with greater perfection of potting and the employment of good porcelain. The red and gold decorations do not appear so refined and harmonious on the highly-finished and cold-looking surface of the pure white pâte as they do on the early ivory-tinted materials, and this probably induced the Kaga artists to introduce an additional colour — a warm brown — which appears for the first time in the late period works. The brown undoubtedly does much to soften the pronounced and rather staring effect of the red on the pure white, but it altogether destroys the marvellous richness obtained by the simple use of deep red and gold on the warm-toned pâtes. Much of the drawing of this period is characterised by great dexterity and laboured accuracy; and masses of minute dot-work are distributed over the white grounds, with a view to soften them somewhat. We may remark that the dot-work is

occasionally met with in earlier specimens. In addition to what we have above enumerated, another class of decoration sometimes appears on the works of this period; it consists of grounds of red covered with scrollwork and other designs executed in rather a solid manner in gold, similar in style to the very celebrated works of Yei-raku, of Kioto. A member of the family of Yei-raku settled in Kaga about twenty years ago, and probably introduced this mode of decoration. Pieces are occasionally met with bearing marks signifying *Made in Yei-raku fashion in Kutani*. We are led to understand that porcelain articles, manufactured in other districts, are sent to the Kaga workshops to be decorated; this may account for the fine quality of much of the modern ware marked Kutani, and sometimes with an additional inscription giving the painter's name. Specimens of egg-shell porcelain with Kaga decorations are also to be met with, but rarely present any remarkable features; it is probably of Hizen manufacture sent to Kutani to be painted.

Up to this point we have, for the sake of clearness, confined our remarks to the wares decorated with the characteristic red and gold painting of Kaga; we have now to pass a few remarks on what we have ventured elsewhere to designate Polychromatic ware, a term which clearly explains the distinctive nature of the decorations, for they differ from those executed in red and gold, chiefly in the number and variety of the coloured enamels introduced. We are not prepared to say that any of the specimens of polychromatic Kaga we have met with can be attributed to the same period as the large dish before alluded to, and illustrated on Plate XXX.; but that the practice of decorating in many colours obtained in Kutani at an early date there is no reason to doubt. For instance, the three pieces illustrated in Plate XXVIII. may safely be attributed to the oldest period represented by the Paris collection of red and gold ware; while those illustrated in Plate XXIX. are not much later, and may be classed as middle period work. Descriptions of these pieces will be found accompanying the plates. Considerable artistic feeling is displayed in this branch of Kaga pottery, and much of the refinement and subdued richness shown is due to the neutral tones of the pâtes employed. These are of the nature of stoneware, fired at a moderate heat, and covered with feldspathic glazes. The enamels used are frequently laid on in considerable body, and produce details in relief which contrast in a highly effective manner with the flat painting. A good illustration of this is given by the complete dish on Plate XXX., which, taken altogether, is a truly representative specimen of the polychromatic ware, and shows the several modes of treatment cleverly combined. The specimens shown in our Plates XXVIII., XXIX., XXX., and XXXI., fairly exhaust the subject of polychromatic decoration as presented by the wares of the province; and a careful study of them will do more to instruct the student of Keramic art than any elaborate description could.



KIKU-MON.



KIOTO.
(From a Vase of Faience.)



KIRI-MON.

KIOTO WARES.

TO the student of Oriental Art the City of the Mikados must ever remain invested with a peculiar charm; it must always be a centre of profound interest to him, for from it sprang the poetical and artistic inspiration which formed the basis of the national art—an art which, as we have before remarked, stands distinct from that of any other Oriental people. In looking upon Kioto from this point of view we merely follow the Japanese, who have evidently held it as the centre from which all national enterprises must receive their motion, and around which they must revolve in the general order of things. In our Essay on Keramic Art we gave a quotation from Kæmpfer, in which he speaks of Kioto in a manner which clearly points to it as the heart of the empire, active and impulsive, sending its thoughts and creations through all the great arteries of the country. There is scarcely a house in the streets in which there is not something bought or sold; it is the great magazine of all Japanese manufactures and commodities, and the chief mercantile town in the empire. Such is the strain in which Kæmpfer speaks of the capital of his day, and such it was centuries before, as it unquestionably has been since, his time.

To describe fully the Art of Kioto is to write an exhaustive dissertation on the Art of Japan; and to enlarge adequately upon the Keramic Art of that city is practically to leave but little to be said about its development elsewhere. Unfortunately we are not yet perfectly familiar with the art-wealth of Kioto, for it is

only recently that it has been at all accessible to Europeans, and as yet no native works (if such exist) have been translated which would give us accurate information concerning the artists and artistic productions of this interesting city during its best days.

Speaking of Kioto in the middle ages, we remarked, in our general article, that the manufactories there would most likely be many and small, altogether different from the active, wholesale nature of those of Hizen; indeed, one would expect to find all the workmen at Kioto first-class artists, fashioning, to suit each whim or fancy, unique and special articles of taste and luxury; and in decoration vying with each other in fertility of invention, richness of imagination, and dexterity of manipulation. Such, no doubt, was the state of the Keramic Art in Kioto two or three centuries ago, although it has considerably changed in recent times since the Mikado has ceased to reside there, and the country has been more opened up to Western influence.

There is no question that Kioto is one of the oldest seats of the potter's art in Japan; and the earliest efforts of its artisans, of course, like the first works of all nations, would be in clay, baked in rudely constructed ovens; but it is both hopeless and useless for us to go back many centuries to such a beginning, with a view to trace the development of the potter's art in the country. Before the art of porcelain making was introduced into Japan, there is no reasonable doubt that pottery was thoroughly understood and practised for the purpose of furnishing articles for domestic use; and in Kioto, the seat of the Imperial court and the centre of religion, philosophy, and the arts, we may naturally conclude that the potter's art was not allowed to confine itself to the construction of water pots and cooking vessels devoid of form and decoration, but was called upon to produce articles of beauty and luxury for courtly and religious ceremonial. True it is that little effort appears to have been made to furnish the palace of the Mikado with rare and choice services. The religious laws enacted that the Mikado, whom one could scarcely look upon and live, should never eat or drink twice from the same vessel, and that when once used it should immediately be destroyed. Speaking of this custom, Kæmpfer says—"His victuals must be dressed every time in new pots, and served at table in new dishes; both are very clean and neat, but made only of common clay, that, without any considerable expense, they may be laid aside or broke after they have served once. They are generally broke, for fear they should come into the hands of laymen, for they believe religiously that if any layman should presume to eat his food out of these sacred dishes it would swell and inflame his mouth and throat."

Notwithstanding this custom obtaining at the Dairi, or Court of the Emperor, we have no reason to suppose that the Kuges or nobles in any way followed the extravagance set forth in the breaking of all vessels once used, or the humility in

having vessels of the commonest description at their tables. History supplies us with numerous instances where wealthy nobles vied with, or even surpassed the Court of their reigning Sovereigns in grandeur and luxury; and such was no doubt frequently the case in Kioto, notwithstanding strict sumptuary laws, and prescribed ceremonies for all occasions. Customs similar to those followed at the Court of the Mikado appear to have existed in other nations. Prescott, in his work on "The Conquest of Peru," says:—"No garment or utensil that had once belonged to the Peruvian Sovereign could be used by another. When he laid it aside, it was carefully deposited in a chest kept for the purpose, and afterwards burned. It would have been sacrilege to apply to vulgar uses that which had been consecrated by the touch of the Inca."

Although definite instructions were given that every vessel used by the Mikado was to be immediately broken, and notwithstanding the common belief that food would inflame the mouth that ventured to taste it served up in such vessels, some of the consecrated pieces escaped destruction, and became the prized possessions of those who looked upon their Emperor as the son of heaven.

Kæmpfer, who doubtless saw the dishes and other articles in question while visiting the Court at Kioto, assures us that they were very clean and neat, but made of common clay; he, however, does not vouchsafe any further particulars. Practically, we are at fault in the subject, and are left to grope about amidst all the specimens of Japanese Keramic Art which have reached us, in hopes of meeting, by dint of comparison and deduction, with something which may prove to be the Imperial ware. It would be presumptuous to be dogmatic in this matter, for we have absolutely no authentic information; yet perhaps we may say that, in our opinion, our search has not been altogether fruitless. We discovered two small Saké bottles of clean make, of common clay, and decorated simply with the Kiku crest of the Mikado, painted in black outline. These, we at once presumed, were the vessels used at the Emperor's table, and having since proved them to be Kioto ware, and having failed to discover any further specimens of like manufacture, we have reason to fancy our surmise is correct. These two bottles are in the Bowes Collection.

Yamashiro, the province in which Kioto is situated, was one of the five in which history records that pottery was made as early as the fifth century; the others were Setsu, Tamba, Tajima and Ise. It was in the last-named province that Gorodayu Shonsui, who introduced the art of making pure porcelain into Japan, was born; he visited China for the purpose of acquiring a knowledge of the art, and on his return to Japan, between 1580 and 1590, he settled in Hizen, and there succeeded in producing the various kinds of porcelain which still form the staple trade of that district, and which are known by the following names: — *Sometsuke*, or decoration with blue under the glaze; *Hibi yaki*, or crackled ware; *Seiji yaki*, or Celadon ware; *Nishikide*, otherwise called *Gosai*, or decoration in five colours upon the glaze, in which manner the greater

portion of the productions of the Hizen factories is still painted. The manufacture of porcelain was commenced in Kioto about sixty years after its introduction into Hizen. About 1650, Nonomura Ninsei established himself at Kioto, and constructed kilns at various places in the neighbourhood; he used clay brought from districts in the vicinity, amongst which may be mentioned Shigaraki, in the province of Omi, and he also originated the manufacture of faïence in Awata, a district in the eastern part of Kioto. The productions of Ninsei occupy the foremost place amongst the works of the Japanese potter. The few examples which have come to Europe are small in size, and are in the form of tea-bowls, small boxes, and other articles used in the ceremony of Chanoyu, or for the purpose of containing incense or perfumes. Amongst the examples in the Bowes Collection is an incense box of faïence, covered with a black leather-like glaze, upon which are displayed the two Imperial crests, rendered in white enamel, outlined in gold, and also a tea-bowl of the same material partially covered with a similar glaze, and decorated with a band of geometrical ornamentation in coloured enamels. Specimens are also to be found in the interesting collection of pottery presented by Mr. A. W. Franks to the British Museum, and in the South Kensington Museum. Clever imitations of Ninsei ware were made during the first half of the eighteenth century by Shisui Kenzan, at the Narutaki kiln, and these also are much prized by the Japanese, and have always been esteemed by the Chajin, or connoisseur in the ceremony of tea-drinking, to which we will refer later on. Modern imitations abound, and are chiefly in the form of tea-bowls, with a nick cut out of the rim at the foot. They are made of a red-brown pottery, partially covered with glaze, and decorated with numerous figures—in some instances with groups of ancient philosophers, and in others with bands of boys playing with a gigantic snowball. All the pieces of this class which bear the impressed mark of Ninsei are modern forgeries, and indeed Japanese experts inform us that all such ware decorated with figures has been made for export.

Another distinguished potter, named Ameya, who came from the Corea, settled in Kioto in 1550, and originated the manufacture of Raku ware, which, although not in itself at all beautiful, is highly interesting from its association with the ceremony of Chanoyu, or tea-drinking, which is one of the observances peculiar to Japan, and so characteristic of the nation. We are indebted to a report issued by the Japanese Government for the following account of this interesting ceremony, and although the subject has been referred to cursorily in our Introductory Essay, we venture to give this fuller description:—

"Ever since the earliest periods of its cultivation tea has been very highly esteemed in Japan, on account of its beneficial effects on the mind and body of man, and soon became one of the necessaries of life, as well as the indispensable accessory of any friendly gathering. It is immediately offered to welcome the visitor in any Japanese house, and from morning to night everything is kept ready for its

preparation. As it possesses no intoxicating properties, it constitutes the most suitable beverage for a quiet party, whose members desire to unite in peaceful and intimate conversation. Such being the case, tea may even be said to have a certain influence, in history, from the ceremony known by the name of Chanoyu. The Shôgun Yosi-Massa, who was in power from A.D. 1443 to 1473, having succeeded in establishing peace, instituted the custom of assembling small parties of friends, and framed certain rules concerning the etiquette to be observed on such occasions, in order to avoid all excitement, and to bring people into as close relations with one another as possible. At a later period this custom was especially favored by Hideyoshi (otherwise called Taikô Sama), who lived from 1536–1598, whose personal friend and follower, Ri-kiu, amended the rules framed by Yosi-Massa, and established the ceremonial which is still observed at these parties. At first they were held on a veranda, facing some retired corner of the garden, and the space where the guests sat was enclosed by screens. The number of guests to be present on such occasions was fixed at the celestial number of five; and consequently the space required was limited to three mats, each six feet by three feet. Afterwards particular rooms of similar size, or separate spaces in larger rooms, were set apart for the purpose. A small garden, arranged so as to resemble as closely as possible a natural landscape, giving an idea of peacefulness and seclusion, constitutes the scenery indispensable for the ceremony. When the guests assemble, the house is kept entirely quiet, the servants are all sent away, and the master of the house himself waits upon the guests and prepares the tea. The room is without any kind of ornament, with the exception of a scroll of silk, on which some sentence is written in large characters, and which is suspended on the wall. The guests leave their swords outside; and after they have been welcomed by the master of the house, he brings in all the utensils required—the bag of charcoal, the fire-pot, tea-kettle, etc. Whilst he is preparing the tea with water, which had already been boiled the previous day, the guests are allowed to inspect the various implements, namely, the box containing perfumes, to be thrown on the fire, the tea-bowls, etc., which are often things presented to the owner, as a reward for some meritorious action. The tea used is in powder, and is prepared both as a thick and a thin beverage. The bowl out of which all the guests drink is merely of common pottery. Old earthenware of unknown origin, imported from Manilla or Siam, was highly valued, and similar utensils, named 'raku,' were manufactured for the same purpose. This kind of vessel is still used, and foreigners are often surprised to find in shops such rough-looking articles, surrounded by rich silk brocades, in beautiful boxes. When the thick beverage has been served to the guests, the bowl is handed around, and care is taken that it should not come around empty to the last guest. The symbolical meaning of this ceremony is, that during the party a perfect equality, without distinction of rank, prevails amongst the guests, and that they are united in perfect harmony and friendship. Afterwards the thin beverage is served out; and in

this case each guest empties the bowl and hands it back to the master, who refills it for the next person. The conversation, according to the rules, may only have reference to the ceremony itself; any departure from truth, even flatteries, must be avoided, and the guests must enter the house with a pure heart and a sincere mind. It is to be supposed that Taikô Sama, when he attached such great importance to these tea parties, had in view the object of awakening more peaceful sentiments in the minds of the gentle class of people, who had for a long time been accustomed only to struggles; and also to bring together persons of different factions, under circumstances which would remove all causes of new discord. It may also be noticed that he very shrewdly made use of the peculiar utensils used at these ceremonial tea parties for rewarding meritorious actions, instead of giving more substantial presents, in the shape of land or treasures. The importance of the ceremony of the Chanoyu has been somewhat diminished; however, it still occasionally takes place, and special teachers instruct those interested in the ceremonies and manipulations, which are strictly prescribed, even down to the smallest details."

It is reported that shortly after Ameya settled at Kioto he changed his name to Sasaki Sokei, and, assisted by his son, Tanaka Chojiro, produced tea-bowls and other articles which are now called Kiyo-yaki d'Imaraku. These wares were so highly esteemed by the hero Taikó Sama, that he gave to the son of Sasaki a gold seal, upon which was engraved the character Raku, signifying enjoyment, and directed him to impress it upon each piece which he made; it is from this circumstance that the ware takes its name. For eleven generations the family have pursued the manufacture of Raku ware, but as the second Chojiro lost the seal given by Taikô Sama, each maker has used a stamp of his own; one of them, Tanniu, the tenth in descent, received a seal from the Prince of Kii, and there has, no doubt, been some slight difference in those used by each succeeding generation; for instance, we find on some examples the character surrounded by a single circle, whilst on others a double circle is used. The names of the eleven generations are as follows:—1. Chojiro. 2. Chojiro. 3. Nonko. 4. Ichiniu or Sahei. 5. Soniu. 6. Saniu. 7. Choniu. 8. Tokoniu. 9. Riyoniu. 10. Tanniu. 11. Kichizayemon, who is now living.

This ware is of greater interest from an archæological point of view than from an artistic one; it is in nearly all cases rudely potted by hand, and is made of coarse earthenware, or stoneware, each piece being baked separately and covered with monochrome glazes, in the composition of which lead is frequently used. The great charm which the Chajin finds in the ware is the softness and smoothness of the glaze, and the pleasant flavour which tea has when drunk out of it; it also has the property of keeping fluids hot. Few objects are produced except those which are used in the ceremony of Chanoyu, namely, tea-bowls, dishes, napkin-stands, and similar articles, but in Plate XXV. we have been able to illustrate a perfume-burner in the form of a boat, a bottle and also two tea-bowls. Raku is occasionally covered

with lacquer, and it is made in other places than in Kioto, namely, in Kaga, Tokio, Owari, and Setsu, but none of these productions merit special remark.

Prior to the beginning of the present century the porcelain produced in Kioto was inferior in quality to that made in Hizen and Owari. It is stated that in 1670 Otowaya Kurobe carried on this branch of manufacture at Chawangaha de Higashi yama, in the province of Yamashiro; later on, in 1750, the potters who were engaged in the districts of Kiyomidzu and Gojozaka, in Kioto, commenced the manufacture of porcelain, and in 1800 several potters, including Takahashi Dohachi, Waka Kitei, and Midzu Koshi Yosobe, began to make Sometsuke, in imitation of the Hizen and Owari wares, from clay brought from Idsumi yama, in the former province. Considerable progress has since then been made, and we are informed that there are now twenty-one kilns in operation in the districts named, fifteen being in Gojozaka and six in Kiyomidzu.

The articles produced are chiefly of small size; indeed, we have not seen any example exceeding eighteen inches in height, affording in this respect a marked contrast to the gigantic size of the pieces produced in Hizen and Owari, amongst which are vases measuring seven to eight feet in height; they consist of vases, plates, hibatchis, tea sets and other articles for domestic use. Up to recent times the makers, with one or two exceptions, contented themselves with decorating their porcelain in blue, and gained a high reputation by the freedom and grace of their drawing, and the beauty and purity of the cobalt colour employed. Amongst those who now produce this ware are Shimidzu Shichibei, Shimidzu Rokuzo, Shimidzu Dohachi, Shimidzu Kisui, Shimidzu Bumppei, Kanzan Denshichi, Seifu Yohei, Mashimidzu Zoroku and Maruya Sahei. Of late years, however, coloured enamels have been introduced in the decoration of this porcelain, but not always with a satisfactory result. To this, however, the works of Yeiraku, of Gojozaka, afford a striking contrast, for whether we look at his porcelain decorated with coloured enamels, his Sometsuke, his pottery, or his faïence, we find all to be worthy of unqualified admiration. The present representative of the family is named Tokusen Yeiraku, the thirteenth in descent from Zengoro, the founder of the family and the inventor of the special processes which have been used by his descendants, and his productions are said to rival the finest efforts of his predecessors.

The name of Yeiraku was assumed by Riozen, of the tenth generation, who, in 1800, discovered a method of imitating the ancient works of the Chinese keramic artists, especially those which were decorated with patterns in gold upon a ground of bright red. The beauty of his productions excited the admiration of a member of the Tokugawa family, who gave to Riozen the name of Yeiraku, which signifies perpetual enjoyment, and this cognomen was henceforward assumed as the family name. He called his most characteristic decoration, that in gold and red, Kinrande, which name is derived from the word Kinran, signifying gold brocade; just as Nishikide, already

referred to as the name for porcelain painted in many colours in Hizen, is derived from Nishiki, meaning rich silk in flowers and various colours. But Kinrande is one only of the numerous beautiful styles of decoration practised by the Yeiraku family, who make porcelain, faïence, and pottery, all of which are distinguished by beauty of workmanship. Several examples are illustrated in Plate XXXVIII. The family also deserve the credit of having improved the productions of the Kaga and Owari factories, for the father of the present representative in Kioto went first to Kaga and afterwards to Owari, with the view of educating the painters in those provinces; and we are told that the beautiful red, named Bengara, which gives the charm to the best Kaga painting, and which is used in the Kinrande decoration, was introduced into Japan from China by the eleventh Zengoro.

Although our information about the other productions of the Kiyomidzu and Gojozaka districts is neither very abundant nor very definite, we may refer to the figures made by Takahashi Dohachi, about 1820, of which there are a few examples in the South Kensington Museum and in the Bowes Collection; they are generally of faïence, painted in bright colours, and are modelled with infinite skill and humour; in stoneware also his work is equally clever, and a figure of Girogin, in this material, is illustrated in Plate LI. The figures and groups illustrated in Plates XXXVII. and XLII. may also, we think, have been made in these districts, but as none of them bear the stamps of the makers, we cannot speak with certainty; the same remark also applies to the koro and hibatchis illustrated in Plate XLI. Imitations of the Kinrande work of Yeiraku are now made by Kanzan Denshichi, and many of the specimens in the possession of collectors, and attributed to the former, are the work of Kanzan, who also decorates porcelain with designs in gold upon a dull brown ground, in imitation of inlaid metal. We may, we think, safely assume that the curious examples of the potter's art, distorted into the most fanciful shapes, and enamelled in the most eccentric fashion, which occasionally find their way from Japan to this country, emanated from the Kiyomidzu and Gojozaka factories; and we can easily picture the scene, which has frequently had its parallel in the West, in which a dandy of Kioto, wearied with ever-recurring pleasures, finds a few moments' enjoyment in examining and purchasing some unusually malformed and otherwise unique piece of pottery which has been handed to him by the self-complacent and lucky artist. A tea-bowl of this description is illustrated in Plate XXXVIII.

We now turn to the productions of the district of Awata, where, as we have already said, the manufacture of faïence was originated by Ninsei in 1650, and where, as we know, it still flourishes. It is from this district that the immense quantities of faïence with which, during the last ten or twelve years, the western markets have been flooded, have been sent, and although its distinctive characteristics are becoming well understood, we fear that much of the ware treasured

by European collectors as Satsuma is really only Awata faïence; during the earlier years of our communication with Japan, when the true Satsuma ware was sent to Europe, and so highly appreciated by connoisseurs, merchants, finding the supply exhausted, sent forward Awata ware under the name of Satsuma. But it is now very easy for us to distinguish between the two wares, for Satsuma is somewhat roughly potted, and is generally of a hard and rather greyish-white body, whilst the faïence of Awata is most carefully manipulated, is of a fine and soft texture, a warm cream, or pale yellow tint, and is covered with a thinner and more minutely crackled glaze than that applied to Satsuma ware.

The older examples of Awata faïence are generally in the form of hibatchis, tea-bowls, perfume boxes, and small articles of a similar character, and are decorated with simple ornamentation, such as the Imperial or other crests, and delicate scroll and leaf work. The modern productions, notably those which have been made for foreign markets, are more profusely decorated, being painted with floral and conventional designs, storks, tortoises, and birds, and symbols of various kinds, in gold and enamel colours, flat and raised, often in gaudy tints; these are generally in the form of vases, dishes, and figures, and the most recent examples of all are in the shape of plates and tea services for European domestic use.

The manufacture is at present carried on by ten or twelve families, who each have their own kiln, and work alone; and it is said that they still follow the processes of their ancestors in the preparation of the faïence and the glaze. The principal makers are Kin Kozan, sometimes called Nishiki Kozan, Tanzan, and Hozan, who are descendants of the original potters, and Taizan, Iwakurazan, Matsmoto and Tsuji.

The foreign demand has hitherto been almost exclusively supplied by Taizan, Tanzan, and Kin Kozan, and to some extent by Matsmoto and Tsuji, but it is the three first-named makers who continue to send forward immense supplies of the commonest ware, manufactured expressly for export. Earlier and finer examples of the productions of these manufacturers are by no means unknown in the cabinets of collectors, and some of these are illustrated in our Work; the two hibatchis in Plate XXXVI. were made by Taizan; the dishes in Plate XXXIX. are the work of Tanzan;* and the flower jars in Plate XLIII. were made by Kozan; all these were painted in Kioto. In Plates XLIII. and XLIV. ware of more modern manufacture is illustrated.

It is not at all unusual for the Awata potters to send their productions to Tokio for decoration; examples of this are shown in the vases illustrated in Plate XXXV., the basin in Plate XXXVI., and in various specimens in Plate XLIII.

Our remarks up to this point have had reference to the cream-tinted faïence, which is the most generally known of Awata wares in western countries, but we have every reason to suppose that a great variety of other wares were and are still

* These are erroneously attributed to Taizan in the description of the plate.

made there, and some of these we have been able to illustrate in Plate XXXVIII., amongst which may be seen a vase, made by Taizan, of elegant form, covered with designs in gold, upon a brown ground, resembling inlaid work of that metal; there is also a water-pot formed of clay of a close-grained quality, covered with floral ornamentation in highly relieved enamels, or, we should rather say, the grounds are enamelled in relief, leaving the scrollwork and flowers sunk, or as if they were incised in the ware; this vessel is the work of Kozan, and is evidently of considerable age; the hibatchi, shown in the same Plate, of buff faïence decorated with gold, and blue and green enamel colours, serves to show a description of faïence which is held in much favour in Japan, and of which other specimens are shown in Plate XLIV. Numerous other varieties of the earlier works of the Awata potters might have been illustrated had the space at our command permitted.

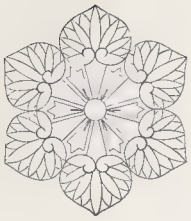
Of the productions of Iwakurazan, Hozan, and of the other manufacturers in this district, we cannot speak with any authority, because so few of their works have come before us; we may, however, remark that we have seen examples of faïence covered with lacquer, and others coated with patterns formed by metal cloisons, the interstices being filled in with soft enamel pastes; and we may also say that of all the Awata potters the only one who produces porcelain is Tanzan, but his efforts in this direction lack the vigour displayed in the more legitimate branch of his trade, faïence, and are not of sufficient importance to call for special mention.

Note.—In the foregoing chapter we have given the date of Shonsui's return from China as between 1580 and 1590, having derived our information from the Report issued by the Japanese Government at the Philadelphia Exhibition in 1876. Reports subsequently issued give the date as between 1510 and 1513, and we are inclined to think that the earlier date is the correct one. We are further told that the manufacture of pure porcelain, originated by Shonsui, was improved by a Corean potter named Risampei, who arrived in Japan in 1590.



製

MADE IN:



CREST OF THE PRINCE OF OWARI.
From a Natural Print of Flags

瀬戸

SETO.

OWARI WARES.

TRADITION records that Pottery was made in the province of Owari in the year 920 A.D., but it is not until early in the thirteenth century that we find any definite information on the subject. It was then that the factories which still exist at the town of Seto were established, and it may fairly be assumed that the industry attained important proportions, for the words Seto-mono, meaning articles made at Seto, has been accepted throughout Japan as the general term for all kinds of pottery.

Seto is situated twelve miles inland from the port of Nagoya, the chief town in Owari. It was here that Kato Shirozaimon, otherwise known as Toshiro, settled, in 1225 A.D., on his return from China, where he had acquired a knowledge of the potter's art, and the trade which he then originated is still carried on by his descendants, who are amongst the chief potters of Japan at the present day.

Numerous examples of the wares reputed to have been made from the thirteenth to the middle of the eighteenth century have been sent to this country, and some of them may be seen at the South Kensington Museum, and in other Collections. They comprise vessels for the purpose of holding incense or powdered tea, and tea-bowls, and they are generally of small size, seldom exceeding a few inches in height. Amongst them are wares named Kara-mono and Ko-Seto, attributed to Toshiro, and his immediate descendants, and so called from the former having been made of clay brought from China, whilst the latter name signifies that clay found at Seto had been used. Other descriptions are called Genpin, Seto-Suke, Seto-Kuro, and Shino, after the makers or admirers of the wares; Ki-Seto, or yellow Seto, after the

colour of the glaze used; and Oribe, from the name of a town where a kiln is situate. Although these productions appear to have been highly appreciated in Japan, they are entirely devoid of artistic interest. They are rudely formed of earthenware or stoneware, wholly or partially glazed, and when ornamented the designs are of the crudest description. They afford, indeed, no evidence of such progress as that which was made by the Hizen potters during the two centuries following upon the introduction of the art of making pure porcelain into that province; and although this movement no doubt extended to Owari, we are inclined to think that it is only in comparatively recent times that the Seto potters have equalled the works produced in Hizen. It is probable that, besides the wares to which we have alluded, only an inferior porcelain was made prior to the present century, for we are told, in a Report issued by the Japanese Government, that in the year 1800 a descendant of Toshiro, named Kato Kichiyaemon, wishing to ascertain the processes employed in the Arita factories, sent his brother Tamikichi to Hizen for the purpose of obtaining the desired information. It was only by marrying the widow of one of the Arita potters that Tamikichi accomplished his purpose. After four years' sojourn in Hizen he returned to Owari, and, having discovered at Seto the necessary materials, he initiated a notable improvement, not only in the process of potting, but also in the decoration, and laid the foundation for the pre-eminence which the Seto potters and painters have since achieved in the production of porcelain decorated with blue under the glaze, known as Sometsuke, which forms the bulk of the ware produced in Owari.

Amongst the principal contemporary makers in Seto are the following members of the Kato family, all descendants of Toshiro:—Hansuke, Gorobei, Gosuke, Gantaro, Shigezero, Kishitaro, Kenjiu, Jiukichi, Matsuzaimon, Kanshiro, Monzaimon, and Hanjen. Besides these, there are numerous others, the most distinguished amongst them being Kawamoto Hansuke and Kawamoto Masukichi who occupy the foremost place amongst the potters of Owari. The former, indeed, enjoys the highest reputation in Japan; but although the examples of his works which we have seen are decorated with much taste and care, they, in these respects, do not excel those of Masukichi, which are of a much more important size, and, we think, entitle him to the first rank, not only as a potter, but also as an artist. The choicest specimens of his skill which have come to Europe are the large placques exhibited at the Vienna Exhibition in 1873; whether they be viewed as examples of the potter's art, or triumphs of decorative skill, they are perfect. It is quite impossible to do full justice, in a description, to these superb specimens of the potter's art; the skill displayed in the preparation and successful firing of such large slabs surpasses that shown in any branch of European pottery; they are remarkably flat and true throughout, and show no flaws of any kind. The porcelain itself is of the purest and most translucent quality, covered with a fine glaze of great brilliancy. The decorations are painted in

a blue of remarkably rich and pure tone, skilfully graduated to suit the exigencies of the subjects. The decorations, for the most part, consist of landscapes, birds, and flowers, drawn boldly in the leading lines and with great delicacy in the details. Several of these placques are now preserved in the Bowes Collection, and the one we have illustrated in Plate XLV.* will serve, however inadequately, to give our readers an idea of their characteristics.

Since the Vienna Exhibition, Masukichi, Hansuke, and the various members of the Kato family have supplied immense quantities of the Sometsuke ware, with which all western countries are now so familiar. The ordinary productions are in the form of tea and dinner services, vases, dishes, and slabs. They are decorated with diaper patterns, foliage, flowers, fishes, spiders, beetles, wasps, and other insects of various kinds, with tortoises, and occasionally with human figures.

The Seto factories also produce large numbers of circular flower-pots, of thick porcelain, partly covered with a very deep blue enamel glaze; the decorations are modelled in relief, in the white porcelain enamel, and consist of storks, flowers, and waves. The decorations are sometimes coloured the natural tints of the objects represented. Examples of this ware are illustrated in Plate XLVII.

The Owari artists have lately introduced a greater variety of coloured enamels, into their decorations, and a considerable quantity of vases, jars, and other articles painted in pink, red, and green, of European tints, have been produced, but the effect is generally highly unsatisfactory, and altogether inferior to the Sometsuke decoration, with which the Seto artists will always remain identified. Examples are shown on Plate XLVI. More recently still, the European influence is shown by the imitation of Greek forms in vases made by Kato Shigezero, who has also introduced various combinations of brown and blue, which are somewhat effective. The Kinrande style of decoration is practised by a member of the Yeiraku family, but not with the happy effect which distinguishes all the works of his Kioto relative. Successful imitations of inlaid metal are made by patterns being outlined in gold and silver upon imitation bronze and iron grounds. Celadon is not generally made, and the examples we have seen are much inferior to the old ware of this class produced in Setsu and Hizen. Porcelain is occasionally decorated in red, after the Kaga fashion, and on some pieces the Kutani mark is forged

Eggshell porcelain, of which so much comes to Europe, under the name of Owari, in the form of small saké cups, the exterior of which is covered with a minute basket-work of finely split bamboo, is chiefly made in the adjoining province of Mino, of which it forms the staple product. The ware is first sent to Tokio, where it is decorated by the Shiba artists, and from there it is sent to the province of Saruga, where the bamboo covering is applied, and the ware completed for the European market.

The art of cloisonné enamelling upon porcelain is of recent origin, dating only from

* In the description of this Plate the name of the maker is erroneously printed as Kawamota Shokichi.

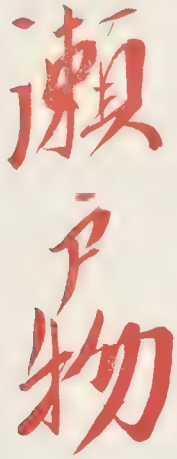
1870, when it was commenced at Nagoya. Shortly before that year, and following upon the revolution in 1868, which led to the deposition of the Shôgun, and the disorganization of society, the superb ancient examples of cloisonné enamelling upon copper, which had previously been preserved in the storehouses and palaces of the princes, were brought to light and fired the Owari workman with the desire to imitate them. The experiment was made at Nagoya, upon grounds of thin copper, as well as porcelain. Large vases and dishes, made upon the former plan, were produced in abundance and sent to Europe, but the impossibility of successfully imitating the marvellous works of the artists of the mediæval ages was quickly recognised, and the manufacture has been discontinued at Nagoya, although it is still pursued to some extent at Tokio, under the direction of French artists; but the work there is done upon heavy cast copper and brass foundations after the Chinese method, and the colouring is European, no attempt being made to copy the ancient Japanese models in this or in any other respect. On the other hand, the comparatively distinct process of enamelling upon porcelain has been carried on to a large extent and at the Paris Exhibition, in 1878, vast numbers of vases, bowls, slabs, and other articles decorated in this fashion were shown. The enamel pastes used in this process are of a soft nature, vitrifying at a much lower temperature than those which were employed in the old work upon copper. The decoration chiefly consists of birds, foliage, and diaper patterns, outlined by brass or white metal cloisons, and rendered in brilliant colours, generally upon a pale blue ground, differing in these respects from the earlier efforts, which were executed in dark green and other low-toned colours, after the manner of the ancient works. The principal maker is named Takeuchi Chiubei.

Another method of applying cloisonné decoration to porcelain is to use lacquer instead of vitrious pastes, for the purpose of filling in the patterns formed by the cloisons. We do not know whether this work is done at Nagoya or at Seto, but we have before us an excellent example in the form of a tray of considerable size, the decoration of which consists of a composition of birds, flowers, and shrubs, very freely and correctly outlined by metal cloisons, the patterns being filled in with rich but low-toned green, brown, red, and silver lacquers. This tray is the work of Acano Zittei, and is in the Bowes collection.

At Nagoya also, Toyosuke ware is made; it takes its name from Hoki Toyosuke, the inventor, and is of light buff faïence, made in the form of dishes, vases, sweetmeat boxes, and other articles for domestic use; the outward surface, partially in some cases and wholly in others, is coated with black or dark green lacquer, whilst the interior is covered with an opaque crackled glaze, upon which are splashes of green enamel, or rude sketches of floral sprays or pendant flower baskets; the lacquer coating is ornamented with various designs traced in gold, silver, and colours. Toyosuke also makes graphically modelled figures of the household gods, but lacquer is not employed in the decoration of these works.

At the village of Inaki, in close vicinity to Nagoya, is the factory of Inuyama, where a grey stoneware, covered with a thick opaque white glaze, is made; the decoration generally consists of foliage and trees, painted, over the glaze, in green, brown, and bright russet, all of peculiarly vivid tints. This factory was established at the beginning of the present century, and the earlier works, an example of which appears in Plate XXV., are much superior to those now produced.

Factories also exist at Tokonabe, on the coast, and at Akazu, about two miles from Seto. At the former flower-pots and saké bottles are made of a reddish-brown stoneware, left unglazed. The decoration, in some cases, consists merely of birds or trees, rudely incised, whilst in other examples the surface is partly covered with black lacquer and partly with minute spots of black enamel, in imitation of shark-skin. At Akazu, both stoneware and a soft faïence are made, chiefly in the form of figures of the gods of good fortune, or of the numerous saints and personages celebrated in Japanese mythology; a striking example of the vigorous but somewhat broad humour which is the characteristic of the Akazu artist, is furnished by the figure of Hotei, illustrated in Plate LI.



SETOMONO — POTTERY

